

THE ARDEN EDITION OF THE
WORKS OF WILLIAM SHAKESPEARE

TROILUS
AND
CRESSIDA

Edited by
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TROILUS AND CRESSIDA

A neuer writer, to an euer
reader. Newes.

Eternall reader, you haue heere a new play, neuer stal'd with the Stage, neuer clapper-clawd with the palmes of the vulger, and yet passing full of the palme comicall; for it is a birth of your braine, that neuer vnder-tooke any thing commicall, vainely: And were but the vaine names of commedies changde for the titles of Commodities, or of Playes for Pleas; you should see all those grand censors, that now stile them such vanities, flock to them for the maine grace of their grauties: especially this authors Commedies, that are so fram'd to the life, that they serue for the most common Commentaries, of all the actions of our liues, shewing such a dexteritie, and power of witte, that the most displeased with Playes, are pleasd with his Commedies. And all such dull and heauy-witted worldlings, as were neuer capable of the witte of a Commedie, comming by report of them to his representations, haue found that witte there, that they neuer found in themselves, and haue parted better wittied then they came: feeling an edge of witte set vpon them, more then euer they dreamd they had braine to grinde it on. So much and such sauored salt of witte is in his Commedies, that they seeme (for their height of pleasure) to be borne in that sea that brought forth *Venus*. Amongst all there is none more witty then this: And had I time I would comment vpon it, though I know it needs not, (for so much as will make you thinke your testerne well bestowd) but for so much worth, as euen poore I know to be stuft in it. It deserues such a labour, as well as the best Commedy in *Terence* or *Plautus*. And belecue this, that when hee is gone, and his Commedies out of sale, you will scramble for them, and set vp a new English Inquisition. Take this for a warning, and at the perrill of your pleasures losse, and Iudgements, refuse not, nor like this the lesse, for not being sullied, with the smoaky breath of the multitude; but thanke fortune for the scape it hath made amongst you. Since by the grand possessors wills I belecue you should haue prayd for them rather then beene prayd. And so I leaue all such to bee prayd for (for the states of their wits healths) that will not praise it. *Vale*.¹

1. This Epistle, found in copies of Q in the second state, occupies the leaf signed ¶2, following the cancel title-page.

DRAMATIS PERSONÆ

THE PROLOGUE

PRIAM, *King of Troy.*

HECTOR

TROILUS

PARIS

DEIPHOBUS

HELENUS

} *his sons.*

MARGARELON, *a bastard son of Priam.*

ÆNEAS

ANTENOR

} *Trojan commanders.*

CALCHAS, *a Trojan priest, taking part with the Greeks.*

PANDARUS, *uncle to Cressida.*

AGAMEMNON, *the Greek General.*

MENELAUS, *his brother.*

ACHILLES

AJAX

ULYSSES

NESTOR

DIOMEDES

PATROCLUS

} *Greek commanders.*

THERSITES, *a deformed and scurrilous Greek.*

ALEXANDER, *servant to Cressida.*

Servant to Troilus.

Servant to Paris.

Servant to Diomedes.

HELEN, *wife to Menelaus.*

ANDROMACHE, *wife to Hector.*

CASSANDRA, *daughter to Priam; a prophetess.*

CRESSIDA, *daughter to Calchas.*

Trojan and Greek soldiers.

Attendants.

Note. This list derives essentially from Malone. The Prologue first appeared as an actor in NCS.

TROILUS AND CRESSIDA

THE PROLOGUE

[*Enter the Prologue, in armour.*]

Prol. In Troy, there lies the scene. From Isles of Greece
 The princes orgulous, their high blood chaf'd, *filled with pride*
 Have to the port of Athens sent their ships
 Fraught with the ministers and instruments
 Of cruel war: sixty and nine that wore 5
 Their crownets regal, from th'Athenian bay
 Put forth toward Phrygia, and their vow is made
 To ransack Troy, within whose strong immures
 The ravish'd Helen, Menelaus' queen,
 With wanton Paris sleeps—and that's the quarrel. 10
 To Tenedos they come,
 And the deep-drawing barks do there disgorge

Prologue

1-31. THE PROLOGUE . . . war.] *F*; not in *Q*. S.D.] *NCS*; The Prologue
 (in armour). *Collier*²; not in *F*. 12. barks] *F2* (*Barkes*); *Barke F*.

Prologue

2. *orgulous*] haughty. The word is fairly common in Middle English, especially in Romances, and frequent in Caxton's *Recuyell* (perhaps cf. also Spenser's *Orgoglio*).

chaf'd] heated, irritated: cf. also *iv.v.259*.

3. *port of Athens*] So in Caxton: 'the Kings . . . assemblid them to gyder at the port of athens'.

5. *sixty and nine*] Again Caxton is the source: 'The some of Kynges and dukes . . . were sixty and nyne'.

6. *crownets*] A by-form of *coronets*, becoming uncommon during the seventeenth century, but cf. *Ant. iv.xii.27*.

8. *immures*] walls (*quasi* enwallments).

11.] A short line of three feet (cf. *l. 19*): Shakespeare may have intended it to be so, in imitation of the occasional short lines of the *Aeneid* (e.g. *vi.94*, 'Externique iterum thalami'): that is (despite the apparent mild irony of tone in parts of the Prologue), he meant the passage to sound heroic, according to the most obvious model.

12. *barks*] It is usual to follow *F2*, though it seems odd that the apparent error of *F*, set in such large type, should have escaped notice. Perhaps *barke* is an uninflected plural.

Their warlike fraughtage. Now on Dardan plains
 The fresh and yet unbruised Greeks do pitch
 Their brave pavilions: Priam's six-gated city,
 Dardan and Timbria, Helias, Chetas, Troien,
 And Antenorides, with massy staples
 And co-responsive and fulfilling bolts,
 Stir up the sons of Troy.

15

Now expectation, tickling skittish spirits
 On one and other side, Trojan and Greek,

20

Sets all on hazard. And hither am I come,
 A Prologue arm'd, but not in confidence

Of author's pen or actor's voice, but suited

In like conditions as our argument,

To tell you, fair beholders, that our play

Leaps o'er the vaunt and firstlings of those broils,

Beginning in the middle, starting thence away

25

17. Antenorides] *Theobald*; Antenoridus *F*. 19. Stir] *F* (Stirre); Sperre
*Pope*², conj. *Theobald*; Sperrs *Capell*; Sparr *Singer*², conj. *Coleridge*.

15-19. *Priam's . . . Troy*] That is, the sons of Troy stir up to warlike readiness the city of Priam, with its six gates, heavily stapled and bolted.

15. *pavilions*] Cf. *LLL* v.ii.645 for a similar association of Greek heroes and medieval chivalry.

six-gated] The names of the gates are from Caxton and Lydgate, being in the same order as in those two writers, but with spellings nearer to Caxton's. No medieval author uses a form exactly like Shakespeare's *Antenoridus*, although Lydgate is credited with *Anthonydes* (*Troy Book*, ll.600ff.). Most probably *F*'s compositor misread his copy.

19. *Stir up*] I retain the *F* reading, taking *sons of Troy* as the subject. As they presume (with *Theobald*) that, since the city cannot arouse the Trojans, the Trojans must lock up the city, most editors emend; but emendation is needed only if we assume that *with massy . . . bolts* is an adverbial phrase qualifying the verb, rather than an adjectival phrase which belongs (like the names of the

gates to which it applies) to a parenthesis. The *F* reading leaves us with an awkward sentence, unusual for Shakespeare, with its subject and verb reversed; but editors who emend suppose the same syntax.

20. *skittish*] lively, spirited.

23. *Prologue arm'd*] Perhaps an allusion to the Prologue of Jonson's *Poetaster* (1601), who was also armed and apologetic (see also Introduction, p. 19).

25. *conditions*] Walker (NCS) emends to the singular, on the grounds that 'the character of the subject is martial'; but several senses of *condition* in OED require the plural form for a meaning indifferently plural or singular (e.g. 11b).

27. *vaunt*] beginning (the prefix vaunt- / vant- used as a noun; cf. *van*).

28. *Beginning in the middle*] A critical commonplace, drawn from Horace's *De Arte Poetica*, and especially proper to a play on the Trojan War (cf. especially l. 147: 'Nec gemino bellum Troianum orditur ab ovo'). There

Reference to the Prologue
 Poetaster (1601)
 Ben Jonson
 Poetaster
 1601

To what may be digested in a play.

Like, or find fault: do as your pleasures are:

Now good, or bad, 'tis but the chance of war.

30

[Exit.]

31 S.D.] *NCS* (goes); not in *F*.

seems to be no point in emending here for the sake of the metre: Shakespeare may be allowed his Alexandrines, as well as his trimeters (cf. ll. 11 and 19, above).

cf. *Ham.* II.ii.436-7, 'well digested in the scenes'. Not part of the food imagery of the play.

30-1. are . . . war] A perfect rhyme; and cf. Tilley C 223.

29. *digested*] disposed, distributed;

Exposes
The prologue explains in 31 lines
time, place & much of the action in
the camp scenes of the play
no mention is made of Troilus or Cressida
The drama we are told is of events which
took place during the Trojan War.
Suggests play could turn out to be
tragedy, involving as it does great public
issues as well as the fate of Troy's great

ACT I

SCENE I

Enter PANDARUS and TROILUS.

Troil. Call here my varlet, I'll unarm again.
 Why should I war without the walls of Troy,
 That find such cruel battle here within?
 Each Trojan that is master of his heart
 Let him to field: Troilus, alas, hath none.

Pand. Will this gear ne'er be mended?

Troil. The Greeks are strong, and skilful to their strength,
 Fierce to their skill, and to their fierceness valiant;
 But I am weaker than a woman's tear,
 Tamer than sleep, fonder than ignorance,
 Less valiant than the virgin in the night,
 And skillless as unpractis'd infancy.

Pand. Well, I have told you enough of this: for my part
 I'll not meddle nor make no farther. He that will

ACT I

Scene 1

ACT I SCENE 1] *F* (*Actus Primus. Scoena Prima.*); not in *Q*. 3. within?] *F*; within, *Q*.

1. *varlet*] servant, page (presumably, the 'Boy' of 1.ii.276).

2-3. *Why should . . . within?*] The war in the members (Romans vii.23: cf. Prudentius' *Psychomachia*) was familiar throughout Christendom. Thus, the allusion to Anacreon, suggested by Theobald, need not be supposed, though it remains possible: Baldwin (*Variorum*) believes that a Latin version was consulted.

6. *gear*] affair, matter, way of behaving (an elastic term, usually

having a depreciatory sense, such as 'nonsense' 'carrying-on'). Cf. *Mer. V.* 1.1.110, and Roper's *Life of More*, ed. E. V. Hitchcock (E.E.T.S., 197, 1935, p. 83): "'Bone deus, bone deus, [man,] will this geare neuer be lefte?" quoth shee.'

7-8 *to . . . to . . . to . . .*] Editors usually follow Franz and gloss as 'in addition to', but Abbott's interpretation (§187), 'up to', 'in proportion to', is attractive.

14. *meddle nor make*] Cf. Tilley M 852.

have a cake out of the wheat must tarry the grinding. 15

Troil. Have I not tarried? *linger - delay*

Pand. Ay, the grinding; but you must tarry the bolting.

Troil. Have I not tarried?

Pand. Ay, the bolting; but you must tarry the leavening. 20

Troil. Still have I tarried.

Pand. Ay, to the leavening; but here's yet in the word 'hereafter' the kneading, the making of the cake, the heating of the oven, and the baking: nay, you must stay the cooling too, or you may chance burn your lips. *Good mayer suggest he then has of 25 a note*

Troil. Patience herself, what goddess e'er she be,
Doth lesser blench at suff'rance than I do.
At Priam's royal table do I sit,
And when fair Cressid comes into my thoughts— 30
So, traitor! 'When she comes'! When is she thence?

Pand. Well, she looked yesternight fairer than ever I saw her look, or any woman else.

Troil. I was about to tell thee: when my heart,
As wedged with a sigh, would rive in twain, 35
Lest Hector or my father should perceive me,

18. must] *Q*; must needs *F*. 22. here's] *Q, F*; there's *NCS*. 23. 'hereafter'] *As Dyce*; hereafter *Q, F*. 24. heating of] *F* (2nd setting); heating *Q, F* (1st setting). 25. you may] *F*; yea may *Q*. 28. suff'rance] *Q*; sufferance *F*. 31. So, traitor!] *Rowe* (subst.); So (Traitor) *F*; So traitor *Q*. When . . . thence?] *Camb.* (subst.); When she comes? When is she thence? *Rowe*³; then she comes when she is thence. *Q, F* (subst.). 32-3.] *As Q*; Well, / . . . looke, / . . . else. *F*. 34. thee:] *Camb.* (subst.); thee,—*Capell*; thee *Q*.

18. bolting] sifting (esp. flour from bran).

24. heating of] *F*'s reading (in the second setting) might easily be an unconscious correction, by the compositor, of *Q*'s heating; but *Q*'s omission of a word is quite as likely.

27-8. Patience . . . blench] For 'lesser blench' we should understand 'not blench so little'. Troilus contradicts himself: Patience ought to blench more than he does. But Shakespeare sometimes confuses himself when

correlating comparatives or negatives: cf. *Mac.* iii. vi. 8-9, 'Who cannot want the thought, how monstrous / It was . . .' (where 'can' is needed).

31.] The emendation and the *QF* reading imply the same sense—that Troilus errs in even momentary forgetfulness—but the first works by hyperbole and the other by heavy irony. Inversion by accident would have been easy, and it is therefore tempting to emend: I follow the majority of editors.

I have, as when the sun doth light a storm,
 Buried this sigh in wrinkle of a smile;
 But sorrow that is couch'd in seeming gladness
 Is like that mirth fate turns to sudden sadness. 40

Pand. And her hair were not somewhat darker than
 Helen's—well, go to, there were no more com-
 parison between the women. But for my part, she
 is my kinswoman; I would not, as they term it,
 praise her, but I would somebody had heard her 45
 talk yesterday as I did. I will not dispraise your
 sister Cassandra's wit, but—

Troil. O Pandarus—I tell thee Pandarus—
 When I do tell thee there my hopes lie drown'd,
 Reply not in how many fathoms deep 50
 They lie indrench'd. I tell thee I am mad
 In Cressid's love: thou answer'st, 'She is fair';
 Pour'st in the open ulcer of my heart *Suggest infect*
 Her eyes, her hair, her cheek, her gait, her voice;
 Handlest in thy discourse—O—that her hand, 55
 In whose comparison all whites are ink,

37. a storm] *Rowe*; a scorne *Q*; a-scorne *F*. 42. Helen's . . . to,] *Pope*;
Hellens, well go to, *Q*; *Helens*, well go too, *F*. 45. her, but] *Q*; it, but *F*.
 52. 'She is fair'] *As Hanmer*; she is faire, *Q, F (subst.)*. 53. Pour'st] *F (Powr'st)*;
 Powrest *Q*. 55. discourse . . . hand,] *Malone (subst.)*; discourse: O that her
 hand *Q*; discourse. O that her Hand *F*; discourse—O that! her Hand! *Rowe*.

37. a storm] *Rowe*'s emendation has much to support it: (a) Troilus, sighing and looking profoundly depressed, lightens his expression with a smile—a trite enough figure, perhaps suiting his rhetoric here; (b) the implied misreading (*c* for *t*, and *-rne* for *-rme*) is easy in a Secretary hand; (c) Keats's defence of *QF* (*Caroline Spurgeon, Keats's Shakespeare*, 1928, p. 149; cited in *Variorum*) is ingenious, but does not bear analysis: 'Apollo in the act of drawing back his head, and forcing a smile upon the world' may perhaps suit one's view of Troilus, but does not correspond to l. 39.

53. ulcer] A curious image: one rather expects the 'gash' of l. 62, for Troilus hardly sees his love as a

disease. Mrs E. Duncan-Jones (privately) suggests that Shakespeare is recalling Ronsard's *Amours* cix, a sonnet to Cassandre which mentions Achilles' spear; and she argues that, Ronsard being fashionable about 1600 (cf. *Parnassus Plays*, ed. J. B. Leishman, 1949, i.i.1125, ii.i.1268), an Inn of Court audience would recognize at least the style of the poet, though not perhaps the exact allusion. An ulcer can be the consequence of an unhealed wound: Troilus may therefore be implying that his heart, being continually wounded, cannot heal. (But see further l. 98n.)

55. that her hand] that hand of hers.

Writing their own reproach, to whose soft seizure
 The cygnet's down is harsh, and spirit of sense
 Hard as the palm of ploughman. This thou tell'st me.
 As true thou tell'st me, when I say I love her. 60
 But saying thus, instead of oil and balm,
 Thou lay'st in every gash that love hath given me
 The knife that made it.

Pand. I speak no more than truth.

Troil. Thou dost not speak so much. 65

Pand. Faith, I'll not meddle in it—let her be as she is:
 if she be fair, 'tis the better for her; and she be not,
 she has the mends in her own hands.

Troil. Good Pandarus—how now, Pandarus?

Pand. I have had my labour for my travail, ill thought 70
 on of her, and ill thought on of you; gone between
 and between, but small thanks for my labour.

Troil. What, art thou angry, Pandarus? What, with me?

Pand. Because she's kin to me, therefore she's not 75
 so fair as Helen. And she were not kin to me,
 she would be as fair o' Friday as Helen is o'
 Sunday. But what care I? I care not and she were
 a blackamoor, 'tis all one to me.

Troil. Say I she is not fair?

Pand. I do not care whether you do or no. She's a fool 80
 to stay behind her father; let her to the Greeks,

66. in it] *Q*; in't *F*. 71. on of you] *F*; of you *Q*. 75. were not] *F* (2nd setting); were *Q, F* (1st setting). 76. o' Friday] *Q* (a Friday); on Friday *F*. 77. what care] *F*; what *Q*. 80. *Pand.*] *Q, F* (1st setting (*Pan.*)); *Troy. F* (2nd setting).

57. *seizure*] clasping.

58. *spirit of sense*] one of those most refined and delicate bodily substances, which transmitted sense-impressions to the 'common' sense in the mind, and hence served to connect corporeal and incorporeal.

61. *oil and balm*] ointments, salves. Oil and wine was the dressing used by the Samaritan in the parable (Luke x. 34), but Shakespeare may also have in mind the balm of Gilead (Jeremiah viii. 22) which is associated with physicians, and with the fall of a

doomed city as well. (Ezekiel xxvii. 17 mentions 'honey, and oil, and balm', and that passage is also concerned with the fall of a great city.)

66. *not meddle in it*] Perhaps cf. Tilley M 853.

68. *mends . . . hands*] Cf. Tilley M 872: Pandarus probably implies that Cressida can always have recourse to cosmetics.

76-7. *as fair . . . Sunday*] as handsome fasting (and dressed to suit) as Helen in her finery.

81. *her father*] Calchas. In *Iliad* 1,

and so I'll tell her the next time I see her. For my part I'll meddle nor make no more i'th'matter.

Troil. Pandarus—

Pand. Not I.

85

Troil. Sweet Pandarus—

Pand. Pray you speak no more to me; I will leave all as I found it, and there an end. *Exit. Sound alarum.*

Troil. Peace, you ungracious clamours! Peace, rude sounds!
 Fools on both sides, Helen must needs be fair 90
 When with your blood you daily paint her thus.
 I cannot fight upon this argument;
 It is too starv'd a subject for my sword.
 But Pandarus—O gods, how do you plague me!
 I cannot come to Cressid but by Pandar, 95
 And he's as tetchy to be woo'd to woo
 As she is stubborn-chaste against all suit.
 Tell me, Apollo, for thy Daphne's love,
 What Cressid is, what Pandar, and what we.
 Her bed is India; there she lies, a pearl. 100
 Between our Ilium and where she resides,

88 S.D. *Exit.*] *Q*; *Exit Pandar.* / *F.*
 borne, chast *Q*, *F*.

97. stubborn-chaste] *Theobald*; stub-

Calchas is a Greek, son of Thestor, who has the gift of augury from Apollo. In Chaucer (*Troilus and Criseyde*, 1.66ff.), who in this matter drew on Benoît or Guido, he is a Trojan 'devyn', who is told by 'Apollo Delphicus' that Troy will fall to the Greeks; he himself then goes over to the Greeks, and is well received, on the assumption that his foresight will be of tactical use. (Caxton, *Recuyell*, p. 663, credits him with devising the great horse—of brass, not of wood—by which the Greeks finally entered Troy.) Shakespeare has thus introduced the idea of Cressida's defection in his first scene, with strong irony, although Pandarus, of course, has no notion of it as a serious possibility.

83. *meddle nor make*] See n. to l. 14

above.

92. *argument*] theme (as in Prologue l. 25).

93. *starv'd*] trivial, lacking matter.

96. *tetchy*] irritable, touchy.

98. *Tell . . . love*] The allusion is appropriate on several counts: (a) Daphne, like Cressida, fled her lover (as the lover saw it), and was almost offensively coy; (b) Apollo's plea to her is remarkably like that of Troilus here—that is, Shakespeare is taking his style, as well as his allusion, from Ovid (*Metamorphoses* 1); (c) Apollo was not only a musician but a healer, and lamented to Daphne the wound in his heart which even his skill could not cure.

101. *Ilium*] Priam's palace, always thought of (since Benoît) as standing apart from the city of Troy.

Let it be call'd the wild and wand'ring flood,
Ourselves the merchant, and this sailing Pandar
Our doubtful hope, our convoy and our bark.

Alarum. Enter ÆNEAS.

Æneas. How now, Prince Troilus, wherefore not afield? 105

Troil. Because not there. This woman's answer sorts,
For womanish it is to be from thence.

What news, Æneas, from the field today?

Æneas. That Paris is returned home and hurt.

Troil. By whom, Æneas?

Æneas. Troilus, by Menelaus. 110

Troil. Let Paris bleed, 'tis but a scar to scorn:

Paris is gor'd with Menelaus' horn. *Alarum.*

Æneas. Hark what good sport is out of town today.

Troil. Better at home, if 'would I might' were 'may'.

But to the sport abroad—are you bound thither? 115

Æneas. In all swift haste.

Troil. Come, go we then together. *Exeunt.*

SCENE II

Enter CRESSIDA and her man [ALEXANDER].

Cress. Who were those went by?

Alex. Queen Hecuba and Helen.

114. 'would . . . may'] *As discourse, Theobald (would I might were may); Would I might, were May F4.* 116. together] together Q,F

Scene II

S.D.] *Enter . . . man Q,F (subst.); Enter Cressida, and Alexander, her Servant | Theobald*

102. *wild . . . flood*] Probably 'open sea', as C. J. Sisson suggested (in a broadcast talk).

106. *Because*] Cf. Tilley B 179: 'Because is a woman's reason'. *sorts*] is fitting.

109-10.] This statement is denied at 1.ii.217-18. For the encounter of Paris and Menelaus, see *Iliad* III.

110. *Æneas? Troilus,*] It is odd to find these two naming each other twice: once might be thought enough to establish identity for the audience.

111. *scar to scorn*] An ambiguous phrase: (a) wound meriting contempt, either because given by the cuckold's horn (cf. v.vii.10-12), or because merely that of cuckold-maker upon cuckold; (b) scar (wound) in retaliation for a scorn (the insult of cuckolding, and the horn that symbolizes it).

113. *sport*] Æneas sees the fighting as a hunt (cf. v.vi.30-1); but the figure is common in Shakespeare.

115-16. *thither . . . together*] A per-

Cress. And whither go they?

Alex. Up to the eastern tower,
Whose height commands as subject all the vale,
To see the battle. Hector, whose patience
Is as a virtue fix'd, today was mov'd: 5
He chid Andromache and struck his armourer,
And like as there were husbandry in war,
Before the sun rose he was harness'd light
And to the field goes he, where every flower
Did as a prophet weep what it foresaw 10
In Hector's wrath.

Cress. What was his cause of anger?

Alex. The noise goes, this: there is among the Greeks
A lord of Trojan blood, nephew to Hector;
They call him Ajax.

Cress. Good, and what of him?

Alex. They say he is a very man *per se* 15
And stands alone.

Cress. So do all men, unless they are drunk, sick, or
have no legs.

Alex. This man, lady, hath robbed many beasts of their
particular additions. He is as valiant as the lion, 20

6. chid] *Q*; chides *F*. 12. goes, this] *Capell*; goes this *Q, F (subst.)*; goes thus
Pope. 17. they] *F*; the *Q*.

fect rhyme, as the *QF* spellings show
(*thither . . . togither*).

Scene II

5. *fix'd*] steadfast: 'not variable and
accidental, but fixed and constant'
(Johnson). Walker (NCS) reminds us
that patience was the stoic virtue.
Troilus desperately and repeatedly
claims it for himself in v.ii.

8. *light*] Probably adverbial
(= quickly) but perhaps adjectival
(= with light-weight armour). *Light*
(= nimble, active) and *lightly* are
favourite terms with Malory; and
Shakespeare may have remembered
them as suited to a chivalric context.

9. *field*] A pun developed from
husbandry (l. 7).

13. *nephew*] Hector calls him
'cousin' (the generic term of relation-
ship) at iv.v.137.

15. *per se*] alone, by himself: hence
(absolutely) complete, perfect. Bald-
win (*Variorum*) cites Henryson's *Testa-
ment of Cresseid*, ll. 78-9, where Cres-
sida herself is 'flour and A per se / Of
Troy and Grece'; cf. Tilley A 275.

16. *stands alone*] is incomparable.
Cressida wilfully takes the sense
'stands without support'.

19-31. A passage sometimes sup-
posed to be a satiric description of
Ben Jonson (and hence the 'purge'
mentioned in the *Return from Par-
nassus*); cf. Jonson's own 'character'
of Crites in *Cynthia's Revels*, II.i.

20. *particular additions*] peculiar
qualities, essential characteristics.

churlish as the bear, slow as the elephant: a man into whom nature hath so crowded humours that his valour is crushed into folly, his folly sauced with discretion. There is no man hath a virtue that he hath not a glimpse of, nor any man an attaint but he carries some stain of it. He is melancholy without cause and merry against the hair; he hath the joints of everything, but everything so out of joint that he is a gouty Briareus, many hands and no use, or purblind Argus, all eyes and no sight. 25 30

Cress. But how should this man, that makes me smile, make Hector angry?

Alex. They say he yesterday coped Hector in the battle and struck him down, the disdain and shame whereof hath ever since kept Hector fasting and waking. 35

Enter PANDARUS.

Cress. Who comes here?

23. sauced] *Q,F*; farced *conj. Theobald*; forced *NCS*. 30. purblind] *Q*; purblinded *F*. 37 S.D.] *F*; not in *Q*.

23. *crushed*] squeezed (as by a cook, adding flavouring to a dish).

sauced] flavoured. I see no need to follow *NCS* in emending to *forced* (= stuffed): the cooking metaphor is in the text already.

26. *attaint*] spot, blemish.

stain] Perhaps merely 'tint' 'tinge'; but the word is also used of the two tinctures, *sanguine* and *tenné*, employed by the heralds to denote an abatement of honour: hence, as in 'stain' [or blot] on the scutcheon', a sign of imperfection.

27. *against the hair*] against the grain, indecorously, out of order; cf. *Rom.* II. iv. 95 (an obscene word-play), and Tilley H 18.

29. *Briareus*] one of three brothers (Cyges, Cottus, and Briareus or Aegaeon), described as monsters with a hundred arms and fifty heads.

Shakespeare might have remembered him from *Iliad*, I. 403, although other sources are Ovid, *Metamorphoses*, II. 10, and perhaps Virgil, *Aeneid*, x. 565; on the other hand, both Ovid and Virgil refer to him as Aegaeon, and it is Homer who explains that men called him Aegaeon, but the gods, Briareus. The source for this allusion may, therefore, be Chapman's *Seauen Bookes*.

30. *Argus*] the hundred-eyed guardian of Io (*Metamorphoses*, I. 264), who was charmed into sleep by the piping of Hermes and then decapitated. His eyes were transferred to the peacock's tail. Cf. Tilley E 254.

34. *coped*] fought with, encountered.

35. *disdain*] ignominy (Schmidt, who also suggests 'wounded pride').

Alex. Madam, your uncle Pandarus.

Cress. Hector's a gallant man. 40

Alex. As may be in the world, lady.

Pand. What's that? What's that?

Cress. Good morrow, uncle Pandarus.

Pand. Good morrow, cousin Cressid; what do you talk of?—Good morrow, Alexander—How do you, 45
cousin? When were you at Ilium?

Cress. This morning, uncle.

Pand. What were you talking of when I came? Was Hector armed and gone ere you came to Ilium? Helen was not up, was she? 50

Cress. Hector was gone but Helen was not up.

Pand. E'en so: Hector was stirring early.

Cress. That were we talking of, and of his anger.

Pand. Was he angry?

Cress. So he says here. 55

Pand. True, he was so; I know the cause too: he'll lay about him today, I can tell them that, and there's [*Exit Alexander.*] Troilus will not come far behind him: let them take heed of Troilus, I can tell them that too.

Cress. What, is he angry too? 60

Pand. Who, Troilus? Troilus is the better man of the two.

Cress. O Jupiter, there's no comparison.

Pand. What, not between Troilus and Hector? Do you know a man if you see him? 65

Cress. Ay, if I ever saw him before and knew him.

Pand. Well, I say Troilus is Troilus.

49. you] *Theobald*²; yea *Q*, *F*. 51. up.] *F*₂; vp? *Q*, *F*. 57 S.D.] *This edn*; not in *Q*, *F*. 61–2.] *As Q*; Who *Troylus*? / . . . two. *F*.

57 S.D.] Most editors remove Alexander at the end of the scene, but he has nothing to do, and is not mentioned after l. 55. Producers tend to wave him off after that point (i.e. where Pandarus begins to speak of Troilus), and I assume that that is the best moment for his departure.

63. *there's no comparison*] On the contrary, in the English medieval sources, there certainly was: cf.

Caxton, p. 543 ('he resamblid moche to hector / And was the seconde after hym of prowessse'); Lydgate, II.4871–2 ('þe secunde Ector for his worþines / He callid was'); Chaucer, v.1803–4 ('withouten any peere, / Save Ector').

65. *know a man*] recognize a complete or proper man. Cressida deliberately misunderstands.

67. *is Troilus*] (a) is what he is; (b) is a man of worth.

Cress. Then you say as I say, for I am sure he is not Hector.

Pand. No, nor Hector is not Troilus in some degrees. 70

Cress. 'Tis just to each of them; he is himself.

Pand. Himself? Alas poor Troilus, I would he were—

Cress. So he is.

Pand. —Condition I had gone barefoot to India.

Cress. He is not Hector. 75

Pand. Himself? No, he's not himself, would a were himself. Well, the gods are above, time must friend or end. Well, Troilus, well, I would my heart were in her body. No, Hector is not a better man than Troilus. 80

Cress. Excuse me.

Pand. He is elder.

Cress. Pardon me, pardon me.

Pand. Th'other's not come to't, you shall tell me another tale when th'other's come to't. Hector shall not have his wit this year. 85

68-9.] *As Q*; Then . . . say, / . . . *Hector. F.* 70. nor] *Q*; not *F.* 71. just to . . . them; he] *Rowe (subst.)*; iust, to each of them he *Q, F.* 72. were—] *Capell (subst.)*; were. *Q, F.* 74. —Condition] *Capell* (—condition); Condition *Q, F.* 76. Himself? No,] *Rowe* (Himself? no,); Himselfe? no? *Q, F.* 86. wit] *Rowe*; will *Q, F.*

71.] That is, Hector is Hector, and the better man, by comparison with Troilus.

74. *Condition . . . gone*] even if, to prove it true, I had been compelled to go. For the hyperbole, cf. *Oth.* iv. iii. 38-9 ('I know a lady in Venice would have walk'd barefoot to Palestine for a touch of his nether lip').

76. *not himself*] unwell, out of sorts, below his usual standard of excellence. This superficial play with notions of identity is nevertheless part of a pattern: Cressida herself employs similar ideas more seriously at iii. ii. 145-6, and effectually enacts them in her betrayal of Troilus in v. ii. 145 ('This is, and is not, Cressid').

77. *the . . . above*] Cf. Tilley G 201, G 202, G 250, H 348.

77-8. *time . . . end*] Perhaps cf. Tilley T 30 or M 874 (but Tilley has no exact parallel). It is hard to be sure whether Pandarus' proverbs are meant to be merely ludicrous, like Dogberry's, or whether they are, in their half-facetious way, another comment on the action of Time within the play—something to stand with the observations of Ulysses, Agamemnon, Troilus and Achilles. Chaucer's Pandarus is also much given to proverbs: cf. *Troilus*, 1.624-721, and Troilus' reply at 1.752-60.

81. *Excuse me*] A remark indicating dissent (as now): OED gives this as the earliest instance.

84. *not come to't*] not fully mature: cf. iv. v. 97, and v. iii. 33 ('Let grow thy sinews till their knots be strong').

86. *wit*] intelligence, understanding.

Cress. He shall not need it if he have his own.

Pand. Nor his qualities.

Cress. No matter.

Pand. Nor his beauty.

90

Cress. 'Twould not become him, his own's better.

Pand. You have no judgement, niece. Helen herself
swore th'other day that Troilus, for a brown
favour—for so 'tis, I must confess—not brown
neither—

95

Cress. No, but brown.

Pand. Faith, to say truth, brown and not brown.

Cress. To say truth, true and not true.

Pand. She praised his complexion above Paris.

Cress. Why, Paris hath colour enough.

100

Pand. So he has.

Cress. Then Troilus should have too much. If she
praised him above, his complexion is higher than
his: he having colour enough, and the other
higher, is too flaming a praise for a good com-
plexion. I had as lief Helen's golden tongue had
commended Troilus for a copper nose.

105

Pand. I swear to you I think Helen loves him better
than Paris.

Cress. Then she's a merry Greek indeed.

110

97. say] *Q,F*; say the *NCS*. 98. say] *This edn*; say the *Q,F*. 102. much.]
This edn; much; *Rowe*; much, *Q,F*. 104. his:] *Theobald* (*subst.*); his, *Q,F*.

The *QF* reading *will* is awkward: to have one's will = to get one's way, and neither Hector nor Troilus is in any way frustrated; while the sense 'sexual desire' appears to be irrelevant. Besides, would Cressida let it pass without comment?

94. *favour*] appearance, look, face.

96. *but*] merely, simply.

97-8.] There is little to choose between Pandarus' 'say truth' and Cressida's 'say the truth', but plainly the two remarks should be congruent, or Cressida's playfulness loses some of its point.

103. *above*] *sc.* Paris. The name may

have dropped out of the text in *Q*: the prose of this speech is most irregularly and widely spaced, which might easily have been caused by press-correction without reference to copy. (The point was made by the late Philip Williams, in his Ph.D. dissertation on the printing of the texts of *Troilus and Cressida*.)

107. *copper nose*] A sign of inebriety.

110. *merry Greek*] merry fellow, person of loose behaviour, wanton; cf. Tilley M 901 (and cf. also iv.iv.55, 'A woeful Cressid 'mongst the merry Greeks').

Pand. Nay, I am sure she does: she came to him
th'other day into the compassed window—and
you know he has not past three or four hairs on
his chin—

Cress. Indeed a tapster's arithmetic may soon bring his
particulars therein to a total. 115

Pand. Why, he is very young, and yet will he within
three pound lift as much as his brother Hector.

Cress. Is he so young a man, and so old a lifter?

Pand. But to prove to you that Helen loves him, she
came and puts me her white hand to his cloven
chin— 120

Cress. Juno have mercy, how came it cloven?

Pand. Why, you know 'tis dimpled: I think his smiling
becomes him better than any man in all Phrygia. 125

Cress. O, he smiles valiantly.

Pand. Does he not?

Cress. O yes, and 'twere a cloud in autumn.

Pand. Why, go to then. But to prove to you that Helen
loves Troilus— 130

Cress. Troilus will stand to the proof if you'll prove
it so.

Pand. Troilus? Why, he esteems her no more than I
esteem an addle egg.

Cress. If you love an addle egg as well as you love an
idle head you would eat chickens i'th'shell. 135

Pand. I cannot choose but laugh to think how she
tickled his chin: indeed she has a marvell's white
hand, I must needs confess—

Cress. Without the rack. 140

Pand. And she takes upon her to spy a white hair on

112. *compassed window*] window with a semi-circular bay.

115. *tapster's arithmetic*] reckoning of the most simple kind: cf. III. iii. 251-3. A tapster's intelligence was proverbially low (cf. Francis, in *IH4* II. iv).

119. *young*] inexperienced (as opposed to *old* = practised).

lifter] thief: a term current until

the nineteenth century, and still used in compounds (e.g. shop-lifter).

128.] I do not understand this riposte.

131. *stand to*] Literally, 'maintain', but Cressida quibbles obscenely.

138. *marvell's*] Perhaps an old-fashioned pronunciation (of marvellous): cf. Polonius (*Ham.* II. i. 3, 'You shall do marvell's wisely').

his chin.

Cress. Alas poor chin, many a wart is richer.

Pand. But there was such laughing: Queen Hecuba
laughed that her eyes ran o'er— 145

Cress. With millstones.

Pand. And Cassandra laughed.

Cress. But there was a more temperate fire under the
pot of her eyes. Did her eyes run o'er too?

Pand. And Hector laughed. 150

Cress. At what was all this laughing?

Cand. Marry, at the white hair that Helen spied on
Troilus' chin.

Cress. And't had been a green hair I should have
laughed too. 155

Pand. They laughed not so much at the hair as at his
pretty answer.

Cress. What was his answer?

Pand. Quoth she, 'Here's but two and fifty hairs on
your chin, and one of them is white.' 160

Cress. This is her question.

Pand. That's true, make no question of that. 'Two and
fifty hairs,' quoth he, 'and one white: that white
hair is my father, and all the rest are his sons.'
'Jupiter,' quoth she, 'which of these hairs is Paris 165
my husband?' 'The forked one,' quoth he, 'pluck't

148. was a] *Q*; was *F*. 159. two] *Q, F*; one *Theobald*.

146. *With millstones*] i.e. there were
no tears; cf. *R3* 1.iii.353.

148. *a more temperate fire*] Cassandra,
doomed to foreknow the fall of the
city and yet not be believed, was
unlikely to join with any enthusiasm
in this facetious game.

154. *green*] A colour normally
associated (as now) with inexperience:
cf. perhaps 'green geese' in *LLL*
1.i.97.

159. *two and fifty*] Editors have
struggled to save both Shakespeare's
arithmetic and the tradition which
gave Priam fifty sons: copyist's errors
and an extra-traditional bastard are
the usual alternative explanations.

However, Troilus' mild joke requires
only that the forked hair should at
first have been counted as two; and
the apparently erroneous total, and
the colloquial inversion of the numeral
(*two* and fifty), both draw attention to
the fact. The spelling of the *Q* at this
point shifts from *heare* to *heire*, but it is
hard to be sure that the words were
phonetically distinct. If certainty
were possible, then it might be argued
that this was evidence for the nature
of *Q*'s copy-text—namely, that it was
meant for private reading and not for
theatrical use; but a compositor
might have noticed the pun for him-
self and set it down in his text. One

out and give it him.' But there was such laughing, and Helen so blushed, and Paris so chafed, and all the rest so laughed that it passed.

Cress. So let it now, for it has been a great while going 170
by.

Pand. Well cousin, I told you a thing yesterday; think on't.

Cress. So I do.

Pand. I'll be sworn 'tis true; he will weep you and 175
'twere a man born in April.

Cress. And I'll spring up in his tears and 'twere a
nettle against May. *Sound a retreat.*

Pand. Hark! they are coming from the field. Shall we
stand up here and see them as they pass toward 180
Ilium? Good niece, do, sweet niece Cressida.

Cress. At your pleasure.

Pand. Here, here, here's an excellent place, here we
may see most bravely. I'll tell you them all by
their names as they pass by, but mark Troilus 185
above the rest.

Enter ÆNEAS [and passes over].

Cress. Speak not so loud.

Pand. That's Æneas, is not that a brave man? He's
one of the flowers of Troy, I can tell you. But
mark Troilus; you shall see anon. 190

Enter ANTENOR [and passes over].

186 S.D. and . . . over] Rowe (subst.); not in Q,F.

189. can tell] Q; can F.

190 S.D. and . . . over] Rowe (subst.); not in Q,F.

ought not to erect textual theory upon phonological doubt.

169. *passed*] exceeded description: cf. *Wiv.* 1.1.273.

172. *told you a thing*] told you something of consequence: cf. *LLL* v.1.139, where the speaker is the precise Armado.

179-81.] Criseyde watches Troilus returning from the field, in Chaucer (ii.610-51), but after Pandarus has left her; no other Trojan hero is present. On the other hand (as Pro-

fessor Brooks reminds me) Chaucer's Pandarus arranged (ii.1009-22) that Troilus should ride past on a second occasion (ii.1247-88), so that Pandarus might urge his excellence to Criseyde; and there are details which suggest that Shakespeare recalled that incident, and conflated it with this (cf. especially ii.1260, 'bekked on Pandare': l. 198 (below) 'give you the nod'; and see Introduction, p. 24).

Cress. Who's that?

Pand. That's Antenor: he has a shrewd wit, I can tell you, and he's a man good enough; he's one o'th'soundest judgements in Troy whosoever, and a proper man of person. When comes Troilus? 195
I'll show you Troilus anon: if he see me, you shall see him nod at me.

Cress. Will he give you the nod?

Pand. You shall see.

Cress. If he do, the rich shall have more. 200

Enter HECTOR [and passes over].

Pand. That's Hector, that, that, look you, that; there's a fellow! Go thy way, Hector—there's a brave man, niece—O brave Hector! Look how he looks, there's a countenance: is't not a brave man?

Cress. O, a brave man. 205

Pand. Is a not? It does a man's heart good. Look you what hacks are on his helmet—look you yonder, do you see? Look you there: there's no jesting, there's laying on, take't off who will, as they say: there be hacks. 210

Cress. Be those with swords?

Pand. Swords, anything, he cares not: and the devil come to him, it's all one. By God's lid it does one's heart good.

193. a man] *F*; man *Q*. 194. judgements] *Q*; judgment *F*. 197. him] *Q*; him him *F*. 200 S.D.] *Rowe* (*subst.*); *Enter Hector* / *Q, F*; (and so at 214, 220, 229, 243) 201. you, that; there's] *Q*; you, that there's *F*; you, that: there's *Pope*. 205. a brave] *Q*; brave *F*. 206. man's] *F*; man *Q*. 209. there's laying] *Q*; laying *F*. off who will] *F*₃; off, who will *Q, F*₂; off, who ill *F*.

198. *give . . . nod*] (a) nod to you in recognition; (b) call you a fool (= noddy). OED also cites a rare occurrence of nod = figure of scorn.

200. *the . . . more*] you will be a still greater fool; alluding to the parable of the talents, Matthew xxv. 29 ('For unto every one that hath shall be given, and he shall have abundance').

209. *there's laying . . . will*] those

were good blows and no mistake. (The phrase is usually applied to laying out large sums of money.)

210. *there be*] Apparently a deliberately colloquial form, characteristic of Pandarus, but the indicative usage is surprising. Abbott (§299) comments on the interrogative use (as in Cressida's question in l. 211).

213. *lid*] eyelid. The oath is trivial.

Enter PARIS [and passes over].

Yonder comes Paris, yonder comes Paris: look ye 215
yonder, niece, is't not a gallant man too, is't not?
Why, this is brave now: who said he came hurt
home today? He's not hurt. Why, this will do
Helen's heart good now, ha? Would I could see
Troilus now: you shall see Troilus anon. 220

Enter HELENUS [and passes over].

Cress. Who's that?

Pand. That's Helenus—I marvel where Troilus is—
that's Helenus—I think he went not forth today—
that's Helenus.

Cress. Can Helenus fight, uncle? 225

Pand. Helenus? No—yes, he'll fight indifferent well—
I marvel where Troilus is. Hark, do you not hear
the people cry 'Troilus'?—Helenus is a priest.

Cress. What sneaking fellow comes yonder?

Enter TROIILUS [and passes over].

Pand. Where? Yonder? That's Deiphobus.—'Tis 230
Troilus! There's a man, niece! Hem! Brave
Troilus, the prince of chivalry!

Cress. Peace, for shame, peace.

Pand. Mark him, note him. O brave Troilus! Look 235
well upon him, niece, look you how his sword is
bloodied, and his helm more hacked than
Hector's, and how he looks, and how he goes! O
admirable youth; he never saw three and twenty.
Go thy way, Troilus, go thy way. Had I a sister

220. shall see] *Q*; shall *F*. 226. Helenus? No—] *Hanmer* (*subst.*); *Helenus* no:
Q, F. indifferent well] *F2*; indifferent, well *Q, F.* 234. note] *Q*; not *F*.
238. never] *Q*; ne're *F*.

217. *brave*] splendid, fine.

217–18. *who said . . . today?*] *Æneas*,
at 1.1.109.

226. *indifferent well*] This use of the
short adverbial form is noted as 'very
common c. 1600–1730' by the OED
(and cf. *Ham.* 3.1.122 'I am myself

indifferent honest').

237. *goes*] walks: the primary sense
of the verb.

239–40.] Pandarus' hyperbole is
comically complimentary to himself:
the Graces were usually called
daughters of Zeus; and for his own

were a grace, or a daughter a goddess, he should 240
take his choice. O admirable man! Paris? Paris
is dirt to him, and I warrant Helen, to change,
would give an eye to boot.

Enter Common Soldiers [and pass over].

Cress. Here comes more.

Pand. Asses, fools, dolts, chaff and bran, chaff and 245
bran; porridge after meat. I could live and die in
the eyes of Troilus. Ne'er look, ne'er look, the
eagles are gone: crows and daws, crows and daws.
I had rather be such a man as Troilus, than
Agamemnon and all Greece. 250

Cress. There is amongst the Greeks Achilles, a better
man than Troilus.

Pand. Achilles? A drayman, a porter, a very camel.

Cress. Well, well.

Pand. Well, well? Why, have you any discretion? 255
Have you any eyes? Do you know what a man is?
Is not birth, beauty, good shape, discourse, man-
hood, learning, gentleness, virtue, youth, liber-
ality and such like, the spice and salt that season
a man? 260

Cress. Ay, a minced man; and then to be baked with

240. or] *Q, F*; and *Hanmer*. 243. an eye] *Q*; money *F*; one eye *Pope*.
244. comes] *Q*; come *F*. 246-7. in the eyes] *Q*; i'th'eyes *F*. 251. amongst]
Q; among *F*. 259. such like] *Q*; so forth *F*. season] *Q*; seasons *F*.

daughter to be even half a goddess,
Pandarus would need to be wedded
to a divinity.

243. *an eye*] *F*'s *money* is not only
vulgar, but also diminishes the force
of the figure (which is not Pandarus'
intention).

245-8.] Deighton pointed out the
likeness of this iteration to the idiom
of Falstaff before Shrewsbury (*1H4*
iv.ii.63 ff.).

246. *porridge*] soup or broth, usually
made with vegetables and cereal in a
meat stock (as in Scotch broth). It
was taken before the meat course, as
now, so that Pandarus' inversion

becomes all the more forceful.

248. *crows*] Apparently associated
in Shakespeare's mind with black-
ness, ugliness, and carrion.

daws] Like the crow, the (jack)daw
is a member of the Corvidae. Shake-
speare contrasts it with the nightin-
gale (*Tw.N.* iii.iv.35). It was often a
type of foolishness (cf. Sir John Daw,
in *Epicoene*).

261. *minced*] Literally, chopped fine
(in reference to the many divisions of
Troilus' excellence, as they have just
been given); but Cressida is playing
also on the allusion to cookery in
spice, salt, season. She may hint further

no date in the pie, for then the man's date is out.

Pand. You are such a woman, a man knows not at what ward you lie.

Cress. Upon my back, to defend my belly; upon my wit, to defend my wiles; upon my secrecy, to defend mine honesty; my mask, to defend my beauty; and you, to defend all these; and at all these wards I lie, at a thousand watches. 265

Pand. Say one of your watches.

270

262. date is] *Q*; dates *F*. 263. such a] *Q*; such another *F*. a man] *Q*; one *F*. 266. wiles] *Q, F*; will *conj. Johnson*. 269. lie, at] *Q*; lie at, at *F*.

at the sense *diminished, mutilated* (see next note).

262. *no date in the pie*] Dates were much used for flavouring and sweetening pies and other dishes (and hence for puns by dramatists). Here, *no date* may imply something wanting in *the man*, as well as leading on to *date is out* (= is out of fashion, is past his best). The implication (if we may judge from Pandarus' reply) is strongly sexual.

263. *such a woman*] There seems to be no point in following *F* here: *another* at l. 276 loses its sense of climax if it be a repetition.

264. *ward*] posture of defence, in fencing (nowadays usually distinguished by French ordinal numerals). Cf. *1H4* II.iv.190-1 ('Thou knowest my old ward—here I lay, and thus I bore my point'), and Nashe, *Choice of Valentines*, l. 152 ('Poore patient Grisill lyeth at her warde').

265. *back*] Apart from the obvious anatomical sense, this may also imply armour for the back, or a rearguard: the OED gives no example earlier than 1648 for the former, but the several senses (some figurative) for the latter suggest that the metaphor may have had a literal precedent (see OED sv III.8, 8b, 11, 12). There may also be a hint of the sense 'sexual vigour'; for although the *logic* of Cressida's remark leaves no room for

it, the word-order of this sentence, in an exchange full of sexual innuendo, allows the word to suggest its improper meaning before cancelling it. Cf. also Tilley F 594.

266. *wiles*] Johnson's conjecture 'will' is very tempting: again, there would be a logical pattern (*wit* versus *will*), together with a sexual innuendo.

266-7. *my secrecy . . . mine honesty*] Primarily, 'my power to keep a secret, to maintain my reputation for chastity'; but *secrecy* might also imply genitals (cf. OED sv 3b), as with the plural *secrets* (cf. Deuteronomy xxv. 11).

267. *mask*] Sunburned faces were reckoned ugly: cf. *Gent.* IV.iv.150-1 ('she . . . threw her sun-expelling mask away').

268. *you . . . these*] Pandarus was in some respect guardian to his niece; but this remark appears to make him almost the bawd that Cressida calls him, at l. 286.

269. *wards*] (a) places to be guarded (as in a castle); (b) defended entrances; (c) fencing postures (as at l. 264).

watches] (a) times or places of guard or look out; (b) divisions of the night (as in Latin *vigilia*; and cf. *Oth.* I.i.123); (c) wakefulness; (d) wakes or revels. It is hard to tell which of these senses Pandarus implies.

Cress. Nay, I'll watch you for that, and that's one of the chiefest of them too. If I cannot ward what I would not have hit, I can watch you for telling how I took the blow, unless it swell past hiding, and then it's past watching. 275

Pand. You are such another.

Enter Boy.

Boy. Sir, my lord would instantly speak with you.

Pand. Where?

Boy. At your own house, there he unarms him.

Pand. Good boy, tell him I come. [*Exit Boy.*] I doubt he 280
be hurt. Fare ye well, good niece.

Cress. Adieu, uncle.

Pand. I will be with you, niece, by and by.

Cress. To bring, uncle?

Pand. Ay, a token from Troilus. *Exit Pandarus.* 285

Cress. By the same token, you are a bawd.

Words, vows, gifts, tears, and love's full sacrifice

He offers in another's enterprise;

But more in Troilus thousand-fold I see

Than in the glass of Pandar's praise may be; 290

272. too] *F*; two *Q*. 276 S.D.] *As Q*; after 275, *F*. 279. there . . . him] *Q*; not in *F*. 280 S.D.] *Capell*; not in *Q, F*. 283. I will be] *Q*; Ile be *F*. 284. bring, uncle?] *Hudson*; bring, Uncle. *F4*; bring vncl: *Q*; bring Vnkle. *F*. 285 S.D.] *F* (after 286); not in *Q*.

272-3. *ward . . . hit*] protect my virginity (continuing the metaphor from fencing). Quibbles of this kind usually turn on *hit* / *mark*, i.e. on terms of archery (cf. Donne, *Poems*, ed. H. J. C. Grierson, 1912, I. 461), but perhaps the better analogy is found in *LLL* iv.i.119, 125 ff. See also the quibbles in 'Silver White' (*Secular Lyrics of the XIVth and XVth Centuries*, ed. R. H. Robbins, 1955).

276. *You . . . another*] = you're a fine one! (sarcastically; perhaps contemptuously): cf. Tilley A 250.

279. *there*] Presumably = *where*, but the usage would be uncommon c. 1600. Perhaps Shakespeare was affected by the language of his sources.

283. *I will be with you*] (a) I will visit you; (b) I will be even with you.

284. *To bring*] An intensive: OED knows nothing of it, and examples are more surely found than explanations. *Be with you to bring* is evidently a threat, probably jocular (though serious in *Spanish Tragedy*, III.xii.22). Schmidt suggests that it bore an obscene sense when addressed to women. Pandarus chooses to take it literally.

290. *glass of Pandar's praise*] Not an uncommon figure (cf. *LLL* iv.i.18), but it takes its place with the comments on reflection by Ulysses and Achilles (III.iii).

Yet hold I off. Women are angels, wooing:
 Things won are done; joy's soul lies in the doing.
 That she belov'd knows naught that knows not this:
 Men prize the thing ungain'd more than it is.
 That she was never yet that ever knew 295
 Love got so sweet as when desire did sue.
 Therefore this maxim out of love I teach:
 'Achievement is command; ungain'd, beseech.'
 Then though my heart's content firm love doth bear,
 Nothing of that shall from mine eyes appear. *Exit.* 300

[SCENE III]

*Sennet. Enter AGAMEMNON, NESTOR, ULYSSES, DIOMEDES,
 MENELAUS, with Others.*

Agam. Princes:

What grief hath set these jaundies on your cheeks?

299. Then] *Q*; That *F*. content] *Q*; Contents *F*.

Scene III

S.D. *Sennet.*] *F*; not in *Q*. 1-2. Princes . . . cheeks?] *F*; one line, *Q*.
 2. these] *Q*; the *F*. on] *F*; ore *Q*.

291. *wooing*] while being wooed.

292. *Things . . . doing*] there is neither interest nor value in the prize gained: the struggle to achieve is what gives value (an argument found also in the Trojan debate, in II.ii). In *Q*, this line is marked, like l. 294, as a *sententia*, by the use of inverted commas: *Q* and *F* agree in distinguishing l. 298 by both commas and the use of italic type. (Italic type is used for I.iii.117, and commas for v.ii.113.)

294. *prize*] *Q*'s *price* is the older form of the same verb; but the situation is complex (see OED sv *prize*).

297. *out of love*] as from love's book.

298.] Won, the woman is commanded: wooed, she is besought. Cressida apparently agrees with Mrs Peachum (*Beggar's Opera*, Air IX): 'O Polly, you might have toy'd and kist. / By keeping men off, you keep them on.'

299. *Then . . . content*] *F*'s *contents* is really an indifferent variant, the plural form being often construed as singular in the seventeenth century; but *that* (= so that) deserves more respect, being the ground of a slightly different argument. In *Q*, Cressida's final couplet is a separate statement: in *F*, it is a consequence of l. 297.

Scene III

S.D.] Diomedes remains mute, but is necessarily present at a full council.

1-30.] According to Coriolanus, his mother habitually used arguments similar to those used here by Agamemnon (*Cor.* IV.i.3-9).

2. *these jaundies*] Jaundice is 'a morbid condition caused by obstruction of the bile' (OED), of which the symptoms are yellowness (*jaunesse*) of skin, fluids and tissues, together with physical weakness, loss of appetite,

The ample proposition that hope makes
 In all designs begun on earth below
 Fails in the promis'd largeness: checks and disasters 5
 Grow in the veins of actions highest rear'd,
 As knots, by the conflux of meeting sap,
 Infects the sound pine and diverts his grain
 Tortive and errant from his course of growth.
 Nor, princes, is it matter new to us 10
 That we come short of our suppose so far
 That after seven years' siege yet Troy walls stand,

8. Infects] *Q*; Infect *F*.

and constipation. The word is, strictly, singular (cf. the forms *iaunes*, *iaunye*) and the *d* is a phonetic accretion: in 1600 it was indifferently singular or plural (cf. the true plural forms of other complaints—mumps, measles, etc). The *F* reading gives no indication of number: *Q* may be wrong in reading *ore* (= o'er) instead of *F on*; but it is hard to know what ways of thinking about disease are implied in lay usage. Symptoms, considered figuratively, could be seen in the face (cf. *Rom.* v. iii. 94–5: 'Beauty's ensign yet / Is crimson in thy lips and in thy cheeks'); and Shakespeare's only other use of the word *jaundice* does not help (*Mer. V.* i. i. 85: 'creep into the jaundice').

3. *proposition*] OED explains as 'putting forward for acceptance; an offer' (citing this line), although sense 6 ('something put forward as a scheme or plan of action') is equally plausible.

5–6. *checks . . . rear'd*] The general drift is obvious, but particular terms are hard to gloss. *Disasters* is only in part figurative (= misfortune): otherwise, it holds some of its literal meaning of adverse planetary influence. *Checks* = restraints upon action (perhaps by a supernatural power), but Shakespeare uses the *verb*, at least, to imply the slowing of growth in plants (cf. *Sonnets* 5, 1.7, and 15, 1.6); so that in the present passage, the con-

nection, by way of *Grow*, with *sap* and *pine*, is clear. *Veins* = apparently the general metaphorical sense of 'inward parts', perhaps 'vessels': *rear'd* = raised; but *veins* again looks forward to the vegetable metaphor (cf. Chaucer, *Canterbury Tales*, General Prologue, l. 3: 'bathed every veyne in swich licour').

8. *Infects*] spoils, affects injuriously. I follow *Q*, although *Infect* (*F*) is grammatically correct, and *Q* was obviously influenced by the singular *sap* (as if that were the subject); yet such solecisms are common in Shakespeare.

9. *Tortive*] twisted, contorted. Apparently a Shakespearean coinage: eighteenth-century editors complained of the vocabulary of this play as 'bombastical' (e.g. Tyrwhitt, *Var.* '78), and indeed some of its less usual words seem a little affected, as Marston's do.

11. *suppose*] expectation (OED, citing this line: the other example of the sense is Munday's (1602)—about the date of this play, so that credit for the usage, if it be distinct, can hardly be given). A better interpretation might be sense 4 (purpose, intention), for Agamemnon speaks of *designs*, *aim*, and *surmised shape*, as well as of *hope*.

12. *seven years*] This fits Caxton's chronology, in that Hector died in the seventh year of the siege; but it is

Sith every action that hath gone before
 Whereof we have record, trial did draw
 Bias and thwart, not answering the aim 15
 And that unbodied figure of the thought
 That gave't surmised shape. Why then, you princes,
 Do you with cheeks abash'd behold our works,
 And call them shames which are indeed naught else
 But the protractive trials of great Jove 20
 To find persistive constancy in men,
 The fineness of which metal is not found
 In fortune's love? For then the bold and coward,
 The wise and fool, the artist and unread,
 The hard and soft, seem all affin'd and kin; 25
 But in the wind and tempest of her frown,
 Distinction, with a broad and powerful fan
 Puffing at all, winnows the light away,
 And what hath mass or matter by itself
 Lies rich in virtue and unmingled. 30

Nest. With due observance of thy godlike seat,
 Great Agamemnon, Nestor shall apply
 Thy latest words. In the reproof of chance
 Lies the true proof of men. The sea being smooth,

13. every] *F*; euer *Q*.

27. broad] *Q*; lowd *F*.
F; thy goodly *Pope*.

19. call] *Q*; thinke *F*.

31. thy godlike] *Theobald*; the godlike *Q*; thy godly

shames] *Q*; shame *F*.

too late for the death of Patroclus, and too early for Achilles' love for Polixena.

15. *Bias and thwart*] crookedly and sideways (both terms are adverbial).

20. *protractive*] lengthening out, delaying (apparently no recorded example before this).

21. *persistive*] Apparently another coinage: curiously enough, *persistent*, the modern term, has not been found earlier than the nineteenth century.

22. *metal*] Cf. the Biblical images of refining and purgation, in Job xxiii. 10, and Zechariah xiii. 9 (and perhaps Hebrews xii. 6).

24. *artist*] learned man, scholar.

25. *affin'd*] connected, related.

27. *fan*] implement for winnowing

(cf. Matthew iii. 12).

30. *virtue*] excellence, ability, distinction.

31. *observance of*] respect for.

seat] dignity of office (implied by a chair or throne belonging to it).

32. *apply*] gloss, expound (as with a learned text). Nestor intends to draw from Agamemnon's general principles the particular lesson appropriate to the Greeks.

33-4.] Cf. Tilley C 715: 'Great courage is in greatest dangers tried'.

34-6. *The sea . . . breast*] Cf. Tilley S 174 ('In a calm sea every man may be a pilot') and Erasmus, *Adagia* 104E ('Tranquillo quilibet gubernator est').

How many shallow bauble boats dare sail 35
 Upon her patient breast, making their way
 With those of nobler bulk;
 But let the ruffian Boreas once enrage
 The gentle Thetis, and anon behold
 The strong ribb'd bark through liquid mountains cut,
 Bounding between the two moist elements 41
 Like Perseus' horse. Where's then the saucy boat
 Whose weak untimber'd sides but even now
 Co-rivall'd greatness? Either to harbour fled,
 Or made a toast for Neptune. Even so 45
 Doth valour's show and valour's worth divide
 In storms of fortune; for in her ray and brightness

36. patient] *F*; ancient *Q*.

35. *bauble*] trivial, toy-like: an attributive use, again possibly a coinage by Shakespeare, who elsewhere uses the noun for boat-shaped objects—*Shr.* iv.iii.82: 'a paltry cap, / A custard-coffin, a bauble, a silken pie'—and even for a fleet—*Cym.* iii.i.27–8: 'his shipping / (Poor ignorant baubles!)'.

36. *patient*] *F* seems plainly right here: the problem is merely how *Q* produced *ancient*. It has been suggested that its copy read *pacient*, and that damage deleted the *p*, thus leaving what was read as *ācient*. Evidence is wanting, but some such theory is needed to explain the *Q* reading.

38. *Boreas*] the N.N.E. wind: frequently the N. wind.

39. *Thetis*] a sea-goddess, and mother of Achilles: by metonymy, the sea, at least since Virgil's fourth Eclogue. Deighton cited Marlowe, 2 *Tamburlaine*, i.vi.41–2: 'The sun . . . / Shall hide his head in Thetis' watery lap.'

40.] There seems to be a close parallel (especially in view of *ruffian Boreas* at l. 38) with *Oth.* ii.i.7–9: 'If it ha' ruffian'd so upon the sea, / What ribs of oak, when the huge mountains melt, / Can hold the mortise?'

41. *two moist elements*] air and water. Each of the four elements had two qualities: fire, hot and dry; air, hot and wet; water, cold and wet; earth, cold and dry.

42. *Perseus' horse*] Pegasus, the winged horse, ridden by both Perseus and Bellerophon. He was born of the blood of the dead Medusa, upon whom he was begotten by Poseidon (which may explain why Shakespeare associates him with both moist elements: he was derived from the sea-god, and he could fly).

saucy] impudent.

43. *untimber'd*] without a frame of strong timbers; perhaps, undecked, without cross-members (not otherwise noted by OED until 1814—in a passage based on this speech—but not therefore a coinage by Shakespeare). *Timbered* usually had the sense of well-made, strong; and *untimbered* may be merely a simple antonym.

44. *Co-rivall'd*] vied with. *Q* uses the obsolete, *F* the modern spelling (considering the verb as being formed from the noun); but OED gives the verb only as *corival*, citing Marston.

45. *toast*] fragment of toasted bread, taken in wine.

The herd hath more annoyance by the breese
 Than by the tiger; but when the splitting wind
 Makes flexible the knees of knotted oaks, 50
 And flies flee under shade, why then the thing of courage,
 As rous'd with rage, with rage doth sympathize,
 And, with an accent tun'd in self-same key,
 Retires to chiding fortune.

Ulyss.

Agamemnon,

Thou great commander, nerves and bone of Greece, 55
 Heart of our numbers, soul and only sprite,
 In whom the tempers and the minds of all
 Should be shut up, hear what Ulysses speaks.
 Besides th'applause and approbation
 [*To Agamemnon.*] The which, most mighty for thy
 place and sway, 60
 [*To Nestor.*] And thou, most reverend for thy
 stretch'd-out life,

51. flee] *Capell*; fled *Q, F.* 54. Retires] *Q, F (subst.)*; Returns *Pope*; Replies *Hanmer*; Retorts *Hudson, conj. Dyce.* 55. nerves] *Q*; nerve *F.* 56. sprite] *Q* (spright); spirit *F.* 59. th'applause] *Q*; the applause *F.* 60 S.D.] *Rowe* (*subst.*); not in *Q, F.* 61 S.D.] *Rowe* (*subst.*); not in *Q, F.* 61. thy] *F*; the *Q.*

48. *breese*] gadfly: it is usual to distinguish the word, by this spelling, from breeze (= light wind), although the form is archaic.

50. *knees*] Craig noticed but rejected as irrelevant the fact that timber naturally grown bent is used for ship-building and is called knee-timber. The term is most often applied to oak and makes better sense of the metaphor. Knee-timber is the toughest and least flexible of wood, and was by nature the shape required: cf. Bacon, *Essays*, 'Of Goodness, and Goodness of Nature' ('knee-timber, that is good for ships that are ordained to be tossed').

51.] An Alexandrine: *F* has used it to make space (with ten lines to go to the foot of a page): cf. the white space round the S.D. at 1.ii.254, and at 1.ii.290 (both in the first column of this same page).

flee] *Capell*'s emendation preserves grammar and the proper sequence of tenses, and rests upon the assumption

that *Q* misread *e* as *d*—the most likely of all mistakes if *Q*'s copy were in Secretary hand.

52. *sympathize*] correspond to, match.

54. *Retires to*] rages against. Hulme relates the root *-tire* to tear (= rant, bluster, 'go on') (pp. 261–2).

55. *nerves*] sinews; the usual sense in Shakespeare. The plural form (= strength of the body) is almost invariably employed; whereas *bone* (= firmness of frame) is as frequently found in the singular. I therefore follow *Q*: *F* has merely tried to be consistent.

56. *sprite*] Shakespeare normally uses the form *spirit* for those senses relevant here (animating principle, vital power) as well as for energy or mettle: *sprite* probably indicates the pronunciation for both forms.

57. *tempers*] dispositions.

58. *shut up*] enclosed: embodied; perhaps subsumed.

61. *stretch'd-out life*] Nestor's exact

I give to both your speeches, which were such
 As Agamemnon and the hand of Greece
 Should hold up high in brass; and such again
 As venerable Nestor, hatch'd in silver, 65
 Should with a bond of air, strong as the axletree
 On which heaven rides, knit all the Greekish ears
 To his experienc'd tongue—yet let it please both,
 Thou great, and wise, to hear Ulysses speak.

67. On . . . rides] *Q*; In which the Heavens ride *F*. the Greekish] *Q*; all Greekes *F*.

age is doubtful; but he was by this time ruling over a third generation (cf. iv.v.195-6, 'I knew thy grand-sire, / And once fought with him'). The point is clear from Lydgate (l.4147-97), who describes the fight, and from Homer (*Iliad*, i.273), who counts the generations.

62-7. *which were . . . rides*] This passage presents difficulty largely because of Shakespeare's fluid syntax and ambiguous imagery. Ulysses begins by praising both Agamemnon and Nestor, while deferentially implying that he himself has something of value to say: he therefore offers variations on two traditional images. First, Agamemnon's speech was such that the speaker (and the hand of Greece) should hold it up in brass; and, secondly, Nestor's was such that *all* the Greeks (and not merely the generals then present) should have been bound to his eloquence by a bond paradoxically strong—mere air as mighty as the axis of the universe. The drift is clear; but it may seem odd (a) that Agamemnon should hold up his own inscribed speech; (b) that the exact nature of 'the hand of Greece' should be uncertain; and (c) that while the 'brass' applies to the monumental status of the speech, the 'silver' applies (strictly) to Nestor himself. Symmetry and logic have deferred to the power of association. (The alternative to this reading is drastic: to take Agamemnon (l. 63) and Nestor (l. 65) as vocatives, to

emend *and the hand* to *all the hands*, and (necessarily) to read *thy experienc'd* for *his experienc'd*.)

66-7. *axletree . . . rides*] In the Ptolemaic astronomy, the heavens and all the heavenly bodies revolved about the earth.

67-8.] For an illustration of this figure, see George Puttenham, *The Arte of English Poesie*, iii.ii: 'At least waies, I find this opinion confirmed by a pretie deuise or embleme that *Lucianus* alleageth he saw in the pourtrait of *Hercules* . . . where they had figured a lustie old man with a long chayne tyed by one end at his tong, by the other end at the peoples eares, who stood afar of and seemed to be drawn to him by the force of that chayne fastned to his tong, as who would say, by force of his perswasions' (*Elizabethan Critical Essays*, ed. G. Gregory Smith, 1904, Vol. II, p. 147). The remainder of the paragraph is an interesting defence of the wisdom and eloquence of old men.

67. *Greekish*] The older adjectival form, supplanted by *Greek* during the seventeenth century. Shakespeare uses the older form, together with *Greek* and *Grecian*, with no apparent preference, except that *Greekish* occurs only in this play. *F*'s version of this line strikes me as especially awkward for an actor to speak. Walker (NCS) dismisses it as 'a typical Compositor B perversion'; but it might equally well be authorial.

69. *great, and wise*] The punctuation

Agam. Speak, Prince of Ithaca, and be't of less expect 70
 That matter needless, of importless burden,
 Divide thy lips, than we are confident
 When rank Thersites opes his mastic jaws
 We shall hear music, wit, and oracle.

Ulyss. Troy yet upon his basis had been down 75

70-5. Agam. . . . Ulyss.] F; not in Q. 73. mastic] F; mastiff Rowe; mastive
 Var. '21; nasty conj. Orger. 75. basis] F; bases Q.

of F may suggest that Ulysses is politely distinguishing Nestor from Agamemnon.

70-4.] Plainly Ulysses expects, and should receive, a reply: he has been elaborately diffident, and he has made a request. The lines omitted by Q are ponderous, and that may be why they are wanting, but they are in Agamemnon's usual style.

70. *expect*] expectation: noted as rare by OED, which, however, cites an example from 1597. (For the form, cf. *suppose* at l. 11 above.)

71. *importless*] without significance: trivial.

73. *rank*] Usually glossed as 'foul', 'gross', 'disgusting'; but other senses may be relevant: e.g. rancid, strong-smelling, licentious, festering.

mastic] A difficult term (but cf. *masticate*). Commentators have suggested that it is the name of a substance used for filling teeth, (though OED gives no such sense). Emendations proposed include *mastiff* (Thersites is always biting—cf. *indistinguishable cur* at v.i.27), *mastix* (scourge or satirist; but the word is usually found in combination—*Histriomastix* etc.—although the emendation *might* imply an allusion to the War of the Theatres), and even *nasty* (which is right in sense, but is unlikely to have given rise to the more difficult reading *mastic*). There is nothing else in the play which can be offered as certain reference to the War of the Theatres, and one ought not therefore to emend in order to support such a theory. Mastic was known to

have medicinal properties, and the OED's citation from Gerard is of interest: Shakespeare almost certainly knew the *Herball* (cf. J. W. Lever's note on *LLL* v.ii.887-8: *RES*, n.s. 3, 1952, p. 117), and Gerard's spelling is that of the F ('The Rosen is called . . . in Latine *Lentiscina Resina*, and likewise *Mastiche*: in Shops *Mastix*: . . . in English *Masticke*'). Shakespeare *may* have known that mastic was used in the East as a chewing gum: he may even have known that the Greek *μαστίχη* was perhaps connected with the verbs 'to chew' or 'to gnash the teeth': he could see the analogy with *masticate* for himself. On the other hand, he may have looked no further than Sidney's *Arcadia* II (1593), the second Eclogue: ' . . . an old acquaintance of his called *Mastix* (one of the repiningest fellows in the world, and that beheld nobody but with a mind of dislike).'

75-137.] Ulysses' speech is discussed in Appendix IV, pp. 321-2. Editors have demonstrated that it is an argument familiar during the sixteenth century, depending as it does on the notion of order as a harmony of parts, under the rule of a single head, and finding analogies in the natural world. The force of the speech, by itself, is considerable; but in context it has little effect; and it is not a text to which the play is a sermon.

75. *basis*] Q's *bases* is possible—Shakespeare uses the plural elsewhere—but ll. 75-6 seem to argue from singulars.

And the great Hector's sword had lack'd a master
But for these instances.

The specialty of rule hath been neglected,
And look how many Grecian tents do stand
Hollow upon this plain, so many hollow factions. 80
When that the general is not like the hive
To whom the foragers shall all repair,
What honey is expected? Degree being vizarded,
Th'unworthiest shows as fairly in the mask.
The heavens themselves, the planets, and this centre 85

77. *instances*] 'case[s] adduced in objection to or disproof of a universal assertion' (OED). The term belongs to scholastic logic: Ulysses, although appealing in the end to the passions, begins as a strict disputant.

78. *specialty*] Either as in OED 5 ('a thing specially belonging or attached to one person; a special possession, distinction, favour, or charge'), or as in OED 7 ('*Law*. A special contract, obligation, or bond, expressed in an instrument under seal'). Shakespeare elsewhere uses the second sense only in the plural.

79. *look how many*] just as many (corresponding to its correlative *so many* in l. 80: cf. the Latin *toties . . . quoties*). The formula *look how* / *look what* usually introduces a comparison, and needs no intrusive comma after *look*: cf. *Venus and Adonis*, ll. 299, 815; Sonnet 37, l. 13. The point was clarified by Mark Eccles, *JEGP*, XLII (1943), p. 386.

80. *Hollow*] Hanmer omitted the word—plausibly, for the sake of the metre: Steevens, on the other hand, omitted *hollow* for the same reason. But emendation is not necessary: the hollowness of the factions (empty, unproductive, 'not answering inwardly to outward appearance' (OED), insincere, false) matches that of the tents (the least substantial of all shelters).

82. *foragers*] Shakespeare's only use of the noun. His normal use of *forage*

(both noun and verb) concerns preying or ravaging, a sense hardly proper here; but other writers use *foragers* in its military sense (= those who go out to collect food for the army), which answers well to the function of those worker bees (now always known as foragers) which gather the nectar. The term embodies the metaphor implied throughout ll. 81–3.

83. *Degree*] rank, especially high rank, but perhaps also order of precedence, and hierarchy (cf. l. 86). To *vizard* one is to vizard the other.

84. *mask*] Corresponding to the 'vizard' implied in the verb (*vizard*) of l. 83, and not the 'masque' supposed by Deighton; i.e. if the ruler be hidden by a mask, as the subject is, then both are indistinguishable: similarly, if the principle of order be hidden (= lost), then value ('the unworthiest') is lost also. Ulysses, like Troilus in II.ii, is erecting a theory of value upon an assertion, but whereas Troilus' assertion is personal, that of Ulysses is general and analogical. (It is not, however, a point likely to be noticed by an audience that agreed with Ulysses.) Ulysses begins, in these lines, with the relationship of worth and identity: Troilus ends in v.ii with an enactment of the same notion.

85. *centre*] the earth, which was the point about which, in the Ptolemaic system, all other heavenly bodies moved.

Observe degree, priority, and place,
 Insisture, course, proportion, season, form,
 Office, and custom, in all line of order.
 And therefore is the glorious planet Sol
 In noble eminence enthron'd and spher'd 90
 Amidst the other; whose med'cinable eye
 Corrects the influence of evil planets,
 And posts like the commandment of a king,
 Sans check, to good and bad. But when the planets
 In evil mixture to disorder wander, 95

92. influence . . . planets] *Q*; ill Aspects of Planets evill *F*. 94. check] *Q*;
 check, *F*.

86. *degree*] order of precedence.

87. *Insisture*] a nonce-word, and dictionaries and commentators can only guess. Relevant senses of the Latin *insisto* are 'stop', 'stand still': 'persist', 'hold on'; and *insistere vestigia* = follow / tread in the steps (cf. the order *insisture, course* . . .). Two senses are therefore plausible: (a) steady continuance of motion; (b) the moment of (apparent) stasis, when a planet, as viewed from the earth, seems to pause before reversing its former motion. Walker (NCS) objects to the latter interpretation (from Baldwin, *Variorum*) as too technical; but Shakespearean characters are familiar with such a complex notion of astronomy as the retrograde motion of Mars (e.g. Helena in *All's W.* 1.1.194; Claudius in *Ham.* 1.ii.114), and the two senses of stasis and motion suggested here are the primary senses for the verb *insist* in 1600.

88. *line*] rule, principle (Schmidt): a metaphorical sense derived from the cord or string used, in building or surveying, to determine directions or planes (cf. *Tp.* iv.i.239, 'we steal by line and level').

89. *planet*] any heavenly body having apparent motion against the fixed stars, and therefore (in the Ptolemaic system) including the sun (which was still called a planet as late as 1727).

90. *spher'd*] set in a sphere, i.e. placed in the transparent sphere in which each planet was thought to move.

91. *other*] uninflected plural form, common from the tenth to the eighteenth century.

med'cinable] healing, curative.

92.] *Q*'s reading is to be preferred: *F*'s *aspects* (= way in which planets looked on each other) was commonly used for the way in which they looked upon the earth, and hence *might* have been confused with the influence which they exerted; but even so, such an interpretation confuses cause and effect (*aspect* produces *influence*). Besides, *ill* and *evil* are almost tautologous, and the inversion of noun and adjective (*planets evil*) is very awkward (although not unknown elsewhere in Shakespeare).

93. *posts*] travels as fast as may be. The postal service was primarily for the transmission of royal and governmental documents: post-masters were to provide relays of fast horses. The subject of *posts* is *eye*: the sun itself kept due order (as, by implication, Agamemnon also should do).

94. *check*] I follow *Q*, Cambridge, and Deighton: the word refers forward to the next phrase, and not (as with *F*'s comma) back to *posts*.

95. *mixture*] (effectually), relationship (cf. OED sv, especially 1 c =

What plagues and what portents, what mutiny,
 What raging of the sea, shaking of earth,
 Commotion in the winds, frights, changes, horrors,
 Divert and crack, rend and deracinate
 The unity and married calm of states 100
 Quite from their fixure! O, when degree is shak'd,
 Which is the ladder of all high designs,
 The enterprise is sick. How could communities,
 Degrees in schools, and brotherhoods in cities,
 Peaceful commerce from dividable shores, 105
 The primogenity and due of birth,

96. mutiny,] *Q*; mutiny? *F*. 97. sea,] *Q*; Sea? *F*. earth,] *Q*; Earth? *F*.
 98. winds,] *Q*; Windes? *F*. 101. fixure!] *F*; fixure: *Q*. 102. of] *Q*; to *F*.
 106. primogenity] *Q* (primogenitie); primogenitiue *F*.

sexual intercourse, a sense often implied punningly in respect of planetary conjunction—e.g. 2*H*₄ 11.iv.261–2: ‘Saturn and Venus this year in conjunction! What says th’ almanac to that?’).

to disorder] so that disorder will ensue.

99. *Divert*] turn awry, against the course of nature.

deracinate] uproot, extirpate (Schmidt): apparently not found before Shakespeare either for the literal sense (*H*₅ v.ii.47) or for the figurative (here only, in the plays).

101. *fixure*] fixedness, stability. OED cites its first example from Drayton (1603), but presumably the present occurrence is the earlier (1602/3, and not 1609). For the form, cf. 11.iii.110, *flexure*, dating from 1592, but see also OED under the article *-ure*.

102.] Cf. Tilley S 848.

of] I follow *Q* with hesitation. *Degree* and *ladder* are semantically connected, and one need not suppose that the ladder is merely the symbol of degree: that, degree being necessary, but *not* as a means of ascent, the ladder belongs to the designs, and hence *of* is correct. Yet that which is the condition of an action might be considered a means to that action; and the connection of *ladder* with *high*

(which entails the reading *to*) could be Shakespeare’s, just as much as a compositor’s or scribe’s. To read *of* is to require strict logic: to read *to* is to admit associations of sense and image.

103. *sick*] Health, as much as order, is the theme of the speech; and health depended upon proper regulation and balance within the body. The sun (= Agamemnon) has (quite apart from his astrological function) a *med’cinable eye* (l. 91), and rulers were not only holy but healing: cf. the practice of touching for the ‘Evil’, which was emphasized in Edward the Confessor (*Mac.* iv.iii.141 ff.), and which persisted as late as the infancy of Samuel Johnson (Boswell’s *Life*, ed. R. W. Chapman, 1953, p. 32).

104. *Degrees*] academic ranks.

brotherhoods] guilds, societies: perhaps ‘corporations’, ‘companies’ (Johnson).

105. *commerce*] Stressed on the second syllable.

dividable] Stressed on the first syllable. Almost certainly, the suffix has the active sense, and the term means ‘dividing’, ‘separating’; but it has not elsewhere been found with this meaning.

106. *primogenity*] right of succession or inheritance of the first-born. The

Prerogative of age, crowns, sceptres, laurels,
 But by degree stand in authentic place?
 Take but degree away, untune that string,
 And hark what discord follows. Each thing melts 110
 In mere oppugnancy; the bounded waters
 Should lift their bosoms higher than the shores,
 And make a sop of all this solid globe;
 Strength should be lord of imbecility,

110. melts] *Q*; meets *F*.

usual term was *primogeniture*: it occurs (meaning 'the fact of being first-born') as early as the thirteenth century, but the two senses concerning legal inheritance date respectively from 1602 and 1631. To assume that Shakespeare wrote *primogeniture* is to assume also that *Q* and *F* have both misread (or that *F* was affected by *prerogative*, immediately below). To assume that *F* is right means that *Q* omitted one letter (which is easy enough), but it means also that *F* has produced a nonce-word. Since *F* is quite as likely to have been affected by *prerogative*, it seems better to trust *Q*. There is, after all, the noun *primogenit* (twelfth to seventeenth century), normally used in legal and theological contexts, and which could lead to another nonce-word by the addition of *-y* (cf. OED under the article *-y suffix*³, '... a living formative for abstract nouns of quality or condition'). Of the possibility that *primogenitiue* should have stood in *Q*, we may note that *Q*'s form *primogenitie* occurs on B4, a page apparently set by Eld's Compositor B; and this man preferred *-ie* for abstract nouns in *-y* (cf. *specialtie*, *priority*, *mulinie*, *unitie*, all on the same page). Had the reading occurred on a page set by Eld A (who preferred *-y*) one might have argued with more confidence that the letter *-u-* had been dropped; but since B, if faced with *primogenity* in his copy, was likely to spell it with *-ie*, one cannot therefore deduce that he omitted a letter, merely because *-ie* stands as what he

set. Whatever form one chooses implies that *due of birth* is not a separate entity but a synonym or gloss.

108. *authentic*] 'as possessing original or inherent authority . . .; entitled to obedience or respect' (OED).

110. *melts*] I follow *Q*, while admitting the propriety of *F*'s reading. *Meets* carries with it the sense of violent contrast and opposition, and seems to imply that the process of collision is endless: on the other hand, *melts*, although apparently less forceful, looks forward to the universal self-destruction of ll. 119-24, and embodies the disfiguring, the unshaping, of creation and all creatures which leads to it. (*Melt* and its synonyms are Shakespeare's recurrent metaphor for dissolution of identity, as Professor Brooks notes: cf. *Ant.* iv.xiv.10, 'The rack dislimns'; iv.xv.63, 'The crown o' the earth doth melt'.) Notice also the association (referred to in the note to l. 40, above) of stormy seas and *melting* (*Oth.* ii.i.7-9).

111. *oppugnancy*] antagonism, conflict, opposition.

112. *bosoms*] Used (though normally in the singular) by Shakespeare for the surface of the earth or sea, or for that part of the air which supports a flying object.

113. *sop*] fragment of food dipped or soaked in liquid, as in John xiii.26. (Cf. the *toast* of l. 45; but Ulysses is more extravagant and apocalyptic than Nestor.)

114.] The strong would rule the

And the rude son should strike his father dead; 115
 Force should be right—or rather, right and wrong,
 Between whose endless jar justice resides,
 Should lose their names, and so should justice too.
 Then everything includes itself in power,
 Power into will, will into appetite, 120
 And appetite, an universal wolf,

117. resides] (recides) *Q*, *F*; presides *Hanmer*. 118. lose] *F3*; loose *Q, F*.
 their] *Q*; her *F*. 119. includes] *F*; include *Q, Johnson*.

weak (*imbecility* = feebleness, impotence), with the consequence that youth would overmaster age—which ought, in terms of the thesis of the speech, to be dominant by reason of experience and wisdom. Of this, l. 115 gives a particular instance, complicated by breaking a natural tie; but age of itself should be enough to awaken reverence: cf. *Oth.* i.ii.60–1 ('Good signior, you shall more command with years / Than with your weapons'). There is no difficulty in the lines, read thus; and the ingenuity of early editors was pointless.

116.] Cf. Tilley M 922.

117. *resides*] keeps its place or inheres in. Shakespeare's grammar causes some difficulty: nothing can remain between a fight, but only between the warring parties. *Justice* is not equated with *right*: it lies somewhere between the *claims* of two parties to a quarrel, one of whom is predominantly right, but whose case is not identical with strict and impartial judgement. Justice, therefore, inheres in their state of opposition: it derives from their contest (cf. Aristotle, *Ethics*, v. 4).

119–20.] Everything (because only power has authority) grows merely powerful: powerful things grow merely self-willed (depending only upon their own judgements): self-will grows into self-gratification. *Will*, of course, is an ambiguous term, and embodies already the sliding from egotism to lust.

119. *includes*] Johnson followed *Q*, thus apparently reading *everything* as

plural, and it is tempting to follow him; but there seems to be no certain evidence that *everything* was thought of as plural (despite its sense of *all*), and plenty that writers have used it specifically as a singular (= each thing). The omission of -s in *Q* would have been easy: I therefore follow *F*. The sense is more difficult. OED suggests 'to enclose within [non-material] limits': Schmidt, 'to terminate', 'to come to in the end'. Capell put the latter sense in the words 'converts itself into'. Walker (NCS) prefers the idea of 'embodiment', and compares this with 'shut up' (l. 58), though giving no argument except from context. The only Shakespearean parallel supports Schmidt (*Gent.* v.iv.158). The problem is complicated because, while the present line reads *includes . . . in*, the next line twice reads *into*. Either Shakespeare intended OED's sense for this line, and Schmidt's for l. 120, or he had in mind *both* senses for both lines, but the notions of progressive constriction and of development towards an end affected his choice of preposition.

121–4. *wolf . . . eat up himself*] This celebrated image, of cannibalism as the last consequence of disorder, is found also in *Lr* iv.ii.49–50 ('Humanity must perforce prey on itself, / Like monsters of the deep') and in the Shakespearean addition to *Sir Thomas More*, ll. 86–7 ('men like ravenous fishes / Would feed on one another'). The importance of the image in the canon is discussed by

So doubly seconded with will and power,
 Must make perforce an universal prey,
 And last eat up himself. Great Agamemnon,
 This chaos, when degree is suffocate, 125
 Follows the choking;
 And this neglect of degree it is
 That by a pace goes backward, with a purpose
 It hath to climb. The general's disdain'd
 By him one step below, he by the next, 130
 The next by him beneath: so every step,
 Exemplified by the first pace that is sick
 Of his superior, grows to an envious fever
 Of pale and bloodless emulation.

127. it is] *Q*; is it *F*. 128. with] *Q*; in *F*.

R. W. Chambers (*Shakespeare's Hand in the Play of Sir Thomas More*); the history of the image before Shakespeare used it, in the note to the *Lear* passage by Muir (New Arden edn). Baldwin (in *Variorum*) sees the appetite as the *envious fever* (l. 133) and cites St Augustine: *Inuidus vir . . . ut lupus rapax insanit inaniter . . . ad nihilum redigitur*. There seems no reason to suppose that any *one* appetite is meant, since other passions, or rather, deadly sins, are described in this way in the play (e.g. II.iii.156, 'He that is proud eats up himself'; V.iv.32-5, 'What's become of the wenching rogues? I think they have swallowed one another. I would laugh at that miracle; yet in a sort lechery eats itself').

125. *suffocate*] smothered, stifled. Shakespeare uses only this uninflected form of the participle: the inflected form appears to have superseded it in the mid-seventeenth century.

127. *neglection*] disregard. Shakespeare uses this form, and *neglect*, and *negligence*, indifferently.

128-9.] 'That goes backward step by step . . . with a design in each man to aggrandise himself, by slighting his immediate superiour' (Johnson). Inversion of proper order produces retrogression, not progress.

132. *Exemplified*] justified by precedent.

132-3. *sick . . . superior*] i.e. the superior is the disease. (For the conceit of person as disease cf. *Ado* 1.1.81, 'If he have caught the Benedick'.)

133-4. *envious . . . emulation*] Shakespeare's normal use of *bloodless* implies pallor and lifelessness: Johnson glossed bloodless emulation as 'An emulation not vigorous and active, but malignant and sluggish', thus emphasizing not only the torpor of envy (blood = vigour, life) but also the infection which it carried. OED does not recognize (save for one example in the Douai Bible) a fully pejorative sense for *emulation*, but gives as the worst sense 'grudge against the superiority of others'. Schmidt, on the other hand, includes *envy* in the sense of the whole group of words *emulation* / *emulator* / *emulous*, with the single exception of the last at IV.i.29. *Envious fever* at any rate, intensifies this implication. Envy had been represented as pale, at least since Ovid, (*Metamorphoses*, II.775, 'Pallor in ore sedet'), and in Alciati's *Emblems* LXXI (see note in *Variorum*), but there was a strong medieval tradition as well: cf. Langland, *Piers Plowman* (B-text), Passus

And 'tis this fever that keeps Troy on foot, 135
 Not her own sinews. To end a tale of length,
 Troy in our weakness stands, not in her strength.

Nest. Most wisely hath Ulysses here discover'd
 The fever whereof all our power is sick.

Agam. The nature of the sickness found, Ulysses, 140
 What is the remedy?

Ulyss. The great Achilles, whom opinion crowns
 The sinew and the forehand of our host,
 Having his ear full of his airy fame,
 Grows dainty of his worth, and in his tent 145
 Lies mocking our designs: with him Patroclus
 Upon a lazy bed the livelong day
 Breaks scurril jests,

137. stands] *Q*; liues *F*.

v. 78, 'He was as pale as a pelet · in the palsye he semed'.

137. *stands*] I prefer *Q*'s reading to *F*'s *lives*: the drift of the argument has been that the Greeks are sick (although not mortally so) and the Trojans therefore strong; hence Troy *stands*, and does not lie prone.

139. *power*] armed force.

142.] Ulysses pointedly makes no direct reply to Agamemnon's question: his speech is apparently intended to stir the Greek leaders to action by moving their passions, and any more specific answer would have come later; but the entry of Æneas relieves him of the necessity.

opinion] *repute*, public estimation.

143. *sinew* . . . *forehand*] *sinew* = tendon, but also = seat of strength, and hence strength itself: *forehand* is usually explained as advantage; the advantageous position (tactically considered—that is, forward, or ahead); that which holds such a position. The adjective (in archery) appears to carry with it implications of great strength. But the phrase here may perhaps be meant to stand for *forehand sinew*, i.e. the strongest member.

144. *airy*] Walker (NCS) suggests

'lofty' and 'in everyone's mouth' (cf. *aura popularis*), which is attractive: Latin *aereus* meant high, and that sense was also to be found in Marlowe (*Dr Faustus*, 1.126, 'Shadowing more beauty in their airy brows'). Yet I cannot avoid feeling that something pejorative may also have been implied: the *bond of air* (1.iii.66) which knitted Nestor's tongue to his auditors was meant to be paradoxically slight; Shakespeare's commonest sense for *airy* seems to have been *insubstantial*; and the association here with *fame* (which might also mean mere rumour, as well as reputation) appears to emphasize the fragility, the vulnerability of the excellence which is attributed to Achilles.

145. *dainty*] too nice, too solicitous. Oddly enough (in view of the ensuing phrase) the word derives, through Old French, from Latin *dignitatem* (worthiness): *dainty of his worth*, therefore, opposes the good and ill senses of what is essentially the same word.

147. *livelong*] OED glosses as 'an emotional intensive of long'. Shakespeare uses it only twice. Apparently, exasperation is beginning to show through the formal speech of Ulysses.

148. *scurril*] scurrilous.

And with ridiculous and awkward action,
 Which, slanderer, he imitation calls, 150
 He pageants us. Sometime, great Agamemnon,
 Thy topless deputation he puts on,
 And like a strutting player, whose conceit
 Lies in his hamstring and doth think it rich
 To hear the wooden dialogue and sound 155
 'Twixt his stretch'd footing and the scaffoldage,
 Such to-be-pitied and o'er-wrested seeming
 He acts thy greatness in; and when he speaks,

149. awkward] *F*; sillie *Q*. 156. scaffoldage] *F*₄ (*subst.*); scaffollage *Q*;
 scaffollage *F*. 157. o'er-wrested] *Pope*; ore-rested *Q*, *F*.

149. *awkward*] *Q*'s *silly* is poor and tautologous, but not easy to account for. There can be no doubt, in view of the strongly mimetic quality of the following lines, that *awkward* must have been intended.

151. *pageants*] mimics, imitates as in a pageant. A nonce-word (although the stricter sense of the verb is retained by Milton, cf. OED sv 2).

152. *topless*] supreme, having no superior. OED gives this as a nonce-word, in this sense, but I see no real distinction between the figurative meaning here and that cited from Marston (*Antonio's Revenge*, 1.1.85, 'My topless villainy'), in which case Marston and Shakespeare vie for the credit of the figurative sense, as applied to an abstraction. But Marlowe's 'topless towers of Ilium' is also likely (granted a Trojan context) to have been in Shakespeare's mind.

deputation] Editors gloss as 'deputed office', with the emphasis on *office*, and certainly *depute* (vb) = ordain, assign, appoint. On the other hand, Shakespeare uses the words *deputy*, *depute*, *deputation* with some implication of substitution; and there is something to be said for Schmidt's gloss, at this place, of 'vicegerency' ('thy dignity as Jove's substitute').

153. *strutting player*] Whether the term means 'flaunting, swaggering'

(OED 5) or 'affecting an air of dignity or importance' (OED 7) hardly matters: Shakespeare twice uses *strut* elsewhere of pretentious actors (*Ham.* III.ii.33, *Mac.* v.v.25). The word dates a style of acting: cf. W. A. Armstrong, in *Sh.S.*, 7 (1954), pp. 82-9, and A. J. Gurr, *ibid.*, 16 (1963), pp. 95-101.

153-4. *whose . . . hamstring*] whose wits are in his thighs.

154. *rich*] Probably 'splendid, fine'; although Schmidt suggests 'delightful'.

155. *wooden . . . sound*] Primarily, of course, the sound of the actor's step on the stage, but by implication the empty, brainless exchanges of Achilles and Patroclus.

156. *scaffoldage*] I follow the usual practice of editors, and emend: the word is in any case unusual, and may be taken to be related to scaffold, which is otherwise a normal term for stage. (For the form of the stage see C. Walter Hodges, *The Globe Restored*, 1953.)

157. *o'er-wrested*] strained (nonce-word, ignored by OED). To wrest is to tighten or twist—often, a stringed instrument—but also to pervert, to distort, or even to sprain. (It is especially frequent as applied to violent distortion of the sense of Scripture.)

'Tis like a chime a-mending, with terms unsquar'd,
 Which, from the tongue of roaring Typhon dropp'd,
 Would seem hyperboles. At this fusty stuff 161
 The large Achilles, on his press'd bed lolling,
 From his deep chest laughs out a loud applause:
 Cries 'Excellent! 'Tis Agamemnon right!
 Now play me Nestor: hem and stroke thy beard, 165
 As he being dress'd to some oration.'
 That's done, as near as the extremest ends
 Of parallels, as like as Vulcan and his wife;
 Yet god Achilles still cries 'Excellent!

159. unsquar'd] *F*; unsquare *Q*.
 hum *F*. 169. god] *Q*, *F*; good *F*2.

164. right] *Q*; iust *F*.

165. hem] *Q*;

159. *like . . . a-mending*] Steevens claims to have heard the process, but does not explain it. Bells properly cast of the right metal should be in tune in all three of their notes: the 'hum-note' (an octave below the fundamental note sounded by the bell) can be flattened slightly by thinning the metal near the crown of the bell. The sound of filing a whole chime of bells may be imagined. (See article *Bell* in *Enc.Brit.*, 11th edn.) Cf. also Hotspur's image for harsh noise (1*H*4 III.i.125: 'I had rather hear a brazen canstick turn'd').

unsquar'd] *Q*'s *unsquare* is not found in OED: Schmidt glosses it, with *F*'s *unsquared*, as 'not suitable, not shaped and adapted to the purpose'. The verb *square* = to make timber etc. square or rectangular in cross-section, but OED also notes two figurative senses, both meaning to adjust, adapt, harmonize, or render appropriate, and both *Q* and *F* readings could be derived from such verbs, although the participial form is the more obvious. The possible error of *-d* / *-e* is simple enough.

160. *Typhon*] Otherwise *Typhoeus*: a monster, one of the Titans, representing the earthquake and the volcano, and hence capable of deafening sounds. According to Ovid (*Meta-*

morphoses, v.321) he is buried under Sicily, and spits fire and rock through Etna. His earlier ragings had terrified even the Olympian gods into disguising themselves in order to escape him.

161. *fusty*] not fresh; mouldy, stale. Deighton suggested a connection with *fustian*, but the metaphor in the text suits the rest of the food imagery in the play.

164. *right*] precisely, exactly. *F*'s *just* means the same, although Achilles may perhaps be allowed some consistency: cf. l. 170. Shakespeare seems to use the words indifferently.

165. *play me*] Cf. l. 170 *play him me*, and see Abbott, §220.

hem] *F*'s *hum* is truly an indifferent variant: both represent a nervous cough or interjection: both are used in phrases suggesting hesitancy (*hum* / *hem* and *haw*); but *hum* perhaps carries more sense of disapprobation. I follow *Q* merely as copy-text.

166. *dress'd to*] prepared, made ready for.

168. *Vulcan*] In Greek, Hephaestus: a lame god, son of Zeus and Hera (*Iliad*, I.572), and by trade a smith: hence, deformed and dirty. He was wedded to Aphrodite.

169. *god*] *F*2's reading *good* has attracted many editors, and must be

'Tis Nestor right: now play him me, Patroclus,
 Arming to answer in a night alarm.' 170
 And then, forsooth, the faint defects of age
 Must be the scene of mirth, to cough and spit,
 And with a palsy fumbling on his gorget
 Shake in and out the rivet: and at this sport 175
 Sir Valour dies, cries 'O, enough, Patroclus,
 Or give me ribs of steel: I shall split all
 In pleasure of my spleen.' And in this fashion
 All our abilities, gifts, natures, shapes,
 Severals and generals of grace exact, 180
 Achievements, plots, orders, preventions,
 Excitements to the field, or speech for truce,

174. palsy fumbling] *Q,F*; palsy-fumbling *Tyrwhitt*; palsied fumbling *Capell*.

taken as a heavy sarcasm. Yet *god* is also a sarcasm, and hyperbole (Achilles was the son of Thetis), and suits the irony of the situation: Achilles is too great to be concerned with the mere mortals who would command him. Ulysses hints at a similar irony later (III.iii.94).

171. *answer*] respond (to an hostile action or threat): sometimes formally, as to a challenge (cf. II.i.129: 'who shall answer him?').

172. *faint . . . age*] i.e. defects of age and feebleness.

173. *scene*] spectacle, dramatic show.

174. *palsy fumbling*] The phrase need not have troubled editors: *palsy* was an adjective until the early eighteenth century.

gorget] armour for the throat.

175. *and at*] Pope omitted *and* (which indeed occurs already in the line); but I suspect that scansion was his argument; and perhaps one ought not to correct too often for that reason.

176. *Sir Valour*] i.e. Achilles. 'Sir' is not infrequently used derogatorily, with a variety of grammatical forms: e.g. 'Sir Oracle' (*Mer. V. i. i. 93*), 'Sir Prudence' (*Tp. II. i. 281*), 'Sir Smile' (*Wint. I. ii. 196*), 'Sir you of Troy' (this scene, l. 244).

177. *all*] Editors do not gloss, and perhaps one can be too precise: the word may merely refer back to *ribs* (and by implication the trunk or torso); but I suspect that *all* here is adverbial (= altogether): cf. *Tim. III. i. 142* ('dispossess her all').

178. *spleen*] a ductless abdominal gland, considered to be the seat of several emotions (melancholy, laughter, malice, etc.), and hence used for the emotions themselves, and sometimes of the occasions of them; here, probably, the fit of laughter itself, but perhaps 'fantasy' or 'caprice'. The ambiguity is to be expected: *Sir Valour dies*, for example, is perfect mock-heroic.

180. *severals and generals*] (excellence of) individuals and the whole group. Strictly, these are adjectives used as nouns: the plural form is invariably used for *severals*, which in this instance has determined the number of the second term.

of grace exact] Probably, 'precise and graceful': i.e. the Greek generals are professionally excellent, and their excellence is itself a grace.

181. *preventions*] defensive measures, precautions.

182. *Excitements*] exhortations.

Success or loss, what is or is not, serves
As stuff for these two to make paradoxes.

Nest. And in the imitation of these twain, 185
Who, as Ulysses says, opinion crowns
With an imperial voice, many are infect.
Ajax is grown self-will'd, and bears his head
In such a rein, in full as proud a place
As broad Achilles; keeps his tent like him; 190
Makes factious feasts; rails on our state of war
Bold as an oracle; and sets Thersites,
A slave whose gall coins slanders like a mint,
To match us in comparisons with dirt
To weaken and discredit our exposure, 195
How rank soever rounded in with danger.

Ulyss. They tax our policy and call it cowardice,

189. place] *Q, F*; pace *Pope*. 190. keeps] *Q*; and keeps *F*. 195. and] *F*;
our *Q*.

184. *stuff*] Not quite as in l. 161: here, rather, = raw material, something to be worked up.

paradoxes] statements contrary to received opinion or belief (OED, the primary sense); otherwise, absurdities (cf. *Oth.* II.i.138-9: 'These are old paradoxes, to make fools laugh i'the alehouse').

186-7. *crowns . . . voice*] designates absolute commander. As Deighton pointed out, however, nobody thought of *Patroclus* as a leader.

187. *infect*] This uninflected form of the past participle became obsolete soon after Shakespeare's death.

188-9. *bears . . . rein*] bridles (as Johnson noted of his own time, the metaphor survived): carries his head haughtily.

189. *place*] high rank, dignity. Pope's *pace* is nevertheless attractive, since it carries on the figure of Ajax as a horse (and cf. III.iii.126: 'A very horse, that has he knows not what!'; also Thersites' jibe at II.i.17-20).

190. *broad*] Probably alluding to Achilles' size, although editors have suggested 'puffed up'. (Chapman

attributes 'broad language' to Achilles: *Iliad*, I.224.)

191. *war*] Perhaps = preparedness for war; but here, and at l. 198, Shakespeare seems to be using the word in senses not recognized by the OED until the time of Milton and Dryden (instruments of war: soldiers etc. in fighting array).

193. *slave*] abject wretch: man of no moral sensibility or feeling.

gall] bile, or secretion of the liver: also, gall-bladder, and its bitter contents: hence, bitterness, asperity, rancour.

195. *and*] *Q*'s *our* would represent a simple misreading in Secretary hand. The suggestion *or* (reported in the Cambridge edition) gives a feeble sense for the climax of a speech.

exposure] vulnerable situation.

196. *rank*] thickly.

197-210.] Walker (NCS) compares this speech with Ovid, *Metamorphoses*, XIII.360-9: 'Quippe manu fortes nec sunt tibi Marte secundi, / consiliis cessere meis, tibi dextera bello / utilis: ingenium est, quod eget moderamine nostro; / tu vires sine mente geris,

Count wisdom as no member of the war,
 Forestall prescience, and esteem no act
 But that of hand. The still and mental parts, 200
 That do contrive how many hands shall strike
 When fitness calls them on and know by measure
 Of their observant toil the enemy's weight—
 Why, this hath not a finger's dignity.
 They call this bed-work, mapp'ry, closet-war; 205
 So that the ram that batters down the wall,
 For the great swinge and rudeness of his poise,
 They place before his hand that made the engine,
 Or those that with the fineness of their souls
 By reason guide his execution. 210

202. calls] *Q*; call *F*. 203. enemy's] *NCS*, conj. *Delius*; enemies *Q, F* (*subst.*).
 205. mapp'ry] *Q, F* (*subst.*); mappery *Capell*. 207. swinge] *Q*; swing *F*.

mihi cura futuri; / tu pugnare potes,
 pugnandi tempora mecum / eligit
 Atrides; tu tantum corpore prodes, /
 nos animo; quantoque ratem qui
 temperat, anteit / remigis officium,
 quanto dux milite maior, / tantum
 ego te supero, nec non in corpore
 nostro / pectora sunt potiora manu:
 vigor omnis in illis.'

197. *tax*] censure, denigrate.

policy] sagacity, prudence; strata-
 gems. The term (together with *politic*
 and *politician*) acquired strong pejora-
 tive associations through its supposed
 connection with the doctrines of
 Niccolo Machiavelli, but only Ther-
 sites uses it so in this play, and then
 in opposition to its other sense of
government (cf. v.iv.9, 12; v.iv.17).

198. *member*] part of the body (cf.
 the continuing image in l. 200 of
hand . . . mental parts).

war] see note to l. 191 above.

199. *Forestall*] (perhaps) hinder,
 prevent: the sense 'beset' 'obstruct'
 (OED 3) read figuratively, would also
 suit the context, but no other figura-
 tive use is noted.

prescience] foresight.

200-3. *The still . . . weight*] A neat
 summary of military staff-work and

intelligence operations.

203. *enemy's*] *Delius* conjectured
 that the noun was singular, as indeed
 it should be, if Ulysses be considering
 the particular and not the general
 case (cf. *H5* iv.i.76).

205.] Work to be done reclining:
 mere map-reading and sketching:
 planning of war in the study (all that
 is implicit in the phrase 'armchair
 general'). This practical soldier's con-
 tempt is shared by Iago (*Oth.*
 i.i.19-31) and by Antony (*Ant.*
 iii.xi.38-40). Ulysses speaks with
 some feeling on the point: he and
 Diomedes had made a reconnaissance
 by night for the Greeks (*Iliad* x).

207. *For*] because of.

swinge] impetus, forcible motion.
 Editors generally have followed *F*, but
swinge has more sense of violence and
 great momentum than has any mean-
 ing of *swing* (and cf. the senses for the
 verb). Note also Chapman, *Iliad*,
 vii.173: 'At least for plaine fierce
 swinge of strength'.

rudeness] roughness, violence.

poise] heavy blow, forcible impact
 (but the primary sense 'weight' may
 be intended).

209. *souls*] intellectual powers.

Nest. Let this be granted, and Achilles' horse
Makes many Thetis' sons.

Tucket.

Agam. What trumpet? Look, Menelaus.

Menel. From Troy.

Enter ÆNEAS.

Agam. What would you 'fore our tent?

Æneas. Is this great Agamemnon's tent, I pray you? 215

Agam. Even this.

Æneas. May one that is a herald and a prince
Do a fair message to his kingly eyes?

Agam. With surety stronger than Achilles' arm
'Fore all the Greekish lords, which with one voice 220
Call Agamemnon head and general.

Æneas. Fair leave and large security. How may

212 S.D.] *F*; not in *Q*. 218. eyes] *Q*; eares *F*. 220. lords] *This edn*; heads *Q, F*; host *conj. Kinnear*.

212 S.D. *Tucket*] Strictly, the signal for advancing, given to cavalry by a trumpet (despite *F*'s *trumpets* at l. 258): cf. *Æneas*' remark at l. 262, which refers to a single trumpeter. The word is connected with *toccata* (touch) and with *tuck* (OED sb²) = brief sounding of a trumpet, or tap upon a drum.

212. *Menelaus*] Editors sometimes omit, because the name is extra-metrical: one might argue as justly that it is indecorous for Menelaus to run errands for Agamemnon; but since he answers the question put to him, he must be presumed to have run the errand also. (He is, in any case, treated most unceremoniously in the kissing of Cressida in iv.v.)

218. *fair*] benign, peaceable, gentle. *message*] the business entrusted to a messenger or ambassador. *To do a message* was a common formula: hence, *Q*'s *eyes* is to be preferred to *F*'s *ears* (although, of course, speech was necessary).

219. *Achilles' arm*] Walker (NCS) explains by reference to Erasmus' *Adagia*—*arma Achillea* being proverbially the best protection. She reads

arms, to agree with the adage. Editors have sometimes objected that Agamemnon would hardly swear by Achilles, after what has passed: Johnson, indeed, proposed Alcides; but nothing need prevent Agamemnon (without appealing to Erasmus) from making capital out of the reputation of his greatest warrior. After all, he goes on at once to claim the absolute authority (ll. 220-1) which has just been denied him (ll. 186-7).

220. *lords*] *Q* and *F* agree in reading *heads*, but if *Q* were wrong, *F* might well follow suit. Kinnear proposed *host*, which makes good sense. *Lords* (this *edn*) is perhaps graphically nearer to *heads*, and represents a formula found elsewhere (cf. III.iii.138: 'these Grecian lords'). Error of anticipation is quite easy (*head* occurs in the next line), although the error might as readily be there (*head* for *lord*); but, as Walker points out, there is something absurd in all the Greek heads with one voice calling Agamemnon head (or indeed anything else at all).

A stranger to those most imperial looks
Know them from eyes of other mortals?

Agam.

How?

Æneas. Ay:

225

I ask, that I might waken reverence,
And bid the cheek be ready with a blush
Modest as morning when she coldly eyes
The youthful Phoebus.

Which is that god in office, guiding men?

230

Which is the high and mighty Agamemnon?

Agam. This Trojan scorns us, or the men of Troy
Are ceremonious courtiers.

Æneas. Courtiers as free, as debonair, unarm'd,

As bending angels: that's their fame in peace;

235

But when they would seem soldiers, they have galls,
Good arms, strong joints, true swords, and—Jove's
accord—

225. Ay] *Q, F* (I); *separate line, Steevens.* 227. bid] *Q*; on *F.* 228–9.] *As F*; *one line, Q.* 230. god in office,] *Rowe*; god, in office *Q*; God in office *F.* 235. fame] *F*; same *Q.* 237. swords, and—Jove's accord—] *Theobald* (*subst.*); swords, & great *Ioues* accord *Q*; swords, & *Ioues* accord, *F*; swords; and Loves' a lord *conj. Steevens*; swords, great Jove's own bird *conj. Kinnear*; swords, and great Jove's accent; *Sisson.*

223. *A stranger . . . looks*] Both sides were supposed to have fought in armour, with the face entirely covered: hence Nestor's remark to Hector at iv.v. 194–5) 'But this thy countenance still lock'd in steel, / I never saw till now'). Major warriors need introductions to each other in that scene: the exception is Ulysses, who, with Diomedes, had been on an embassy to Ilium (iv.v. 215). Yet Diomedes and Æneas need introductions also, in iv.i: presumably they knew each other in the field—as Nestor knew Hector—by armorial bearings: the situation, while suited to Shakespeare's own age, suits also his medieval sources—cf. also *pavilions* (Prologue) and *Sir Diomed* (iv.v. 88). Nevertheless, Æneas is making some capital out of the conventional situation: if he hesitates in seeking *most*

imperial looks and a *god in office*, he insults Agamemnon; and Agamemnon's rejoinder (l. 244) shows that the point was taken. (His next remark gives Æneas a way of retreat.)

227. *bid*] A verb seems to be called for, as a parallel to *waken*: *F*'s *on*, while syntactically possible, is highly unidiomatic.

234. *debonair*] mild, gracious, courteous. Significantly, this is its only use by Shakespeare: Deighton noted that it was common in Chaucer (citing *Troilus and Criseyde*, 1.181), but it is found also in Malory, and in Caxton's *Recuyell*.

235. *bending*] courteous (Schmidt): i.e. bowing.

236. *galls*] 'spirit to resent injury or insult' (OED).

237. *strong joints*] The general sense is clear, but the phrase may be more

Nothing so full of heart. But peace, Æneas,
 Peace, Trojan, lay thy finger on thy lips.
 The worthiness of praise distains his worth 240
 If that the prais'd himself bring the praise forth;
 But what the repining enemy commends,
 That breath fame blows; that praise, sole pure,
 transcends.

Agam. Sir you of Troy, call you yourself Æneas?

Æneas. Ay, Greek, that is my name. 245

241. that the] Q; that he F.

suggestive than appears. The usual meaning of *joint* is 'limb' or 'member' (cf. *LLL* v.i.124: 'his great limb or joint'); but perhaps these joints have firm ligaments controlling them (= articulation)—cf. i.iii.55 ('nerves and bone'); v.viii.12 ('thy sinews, and thy bone'); as well as Hector's remark to Troilus at v.iii.33 ('Let grow thy sinews till their knots be strong'). In that case the phrase means that the Trojans are men of physical maturity.

Jove's accord] Many suggestions have been made, both to explain and to emend this passage: Theobald's slight alteration of the F punctuation (which I have interpreted by dashes) is as elegant as any. Walker (NCS) cites Erasmus as authority for reading the phrase as 'an asseveration, often used, as here, in ironic apology for boasting speech' (cf. *H5* i.ii.307: 'God before'). Those editors who dislike such syntax emend the Q (which has no comma after *accord*), thus making *and . . . heart* one continuous syntactical unit: hence, Steevens' suggestion *Love's a lord* and Kinnear's *great Jove's own bird*. Not all editors approve of Q's metre: hence, some follow F (in omitting *great*) and some, Kinnear (in omitting *and*). Those who accept *Jove's accord* as an absolute construction are not always content with the result. Sisson placed a semi-colon at the end of the line, and emended Q to *great Jove's accent*—a reading which has the merit of syn-

tactical ingenuity, and of graphic plausibility. (I suspect, however, that such pointing leaves Æneas with a halting climax to his boast.) Theobald's reading is the most economical.

238. *full of heart*] courageous.

239.] Cf. Tilley F 239.

240-1.] A commonplace: cf. the behaviour of Achilles and of Ajax in ii.iii, and especially the comment of Agamemnon at ii.iii.158-9 ('whatever praises itself, but in the deed, devours the deed in the praise'): Proverbs xxvii.2 ('Let another man praise thee, and not thine own mouth; a stranger, and not thine own lips'); Tilley P 547, C 554, M 476: Howell's comments on Ben Jonson at dinner (*Epistolæ Ho-Eliaæ*, ii.xiii: 'One thing interven'd, which almost spoil'd the relish of the rest, that *B.* began to engross all the discourse, to vapour extremely of himself, and, by vilifying others, to magnify his own *Muse*. T. Ca[rew] buzz'd me in the ear, that tho' *Ben.* had barrell'd up a great deal of knowledge, yet it seems he had not read the *Ethiques*, which, among other precepts of Morality, forbid self-commendation').

244. *Sir you of Troy*] Sir Trojan (after Walker, NCS). Agamemnon is vulgarly direct and disrespectful, in contrast with the self-conscious and elaborate rhetoric with which Æneas addresses himself.

245. *Ay, Greek*] Whether Æneas means 'cheat', 'card-sharper', or 'roysterer' hardly matters: he has met

Agam. What's your affairs, I pray you?

Æneas. Sir, pardon, 'tis for Agamemnon's ears.

Agam. He hears naught privately that comes from Troy.

Æneas. Nor I from Troy come not to whisper with him.

I bring a trumpet to awake his ear,
To set his sense on the attentive bent,
And then to speak. 250

Agam. Speak frankly as the wind.

It is not Agamemnon's sleeping hour:

That thou shalt know, Trojan, he is awake,

He tells thee so himself.

Æneas. Trumpet, blow loud: 255

Send thy brass voice through all these lazy tents,

And every Greek of mettle, let him know

What Troy means fairly shall be spoke aloud.

Sound trumpet.

We have, great Agamemnon, here in Troy

A prince call'd Hector—Priam is his father— 260

Who in this dull and long-continu'd truce

246. affairs] *Q*; affayre *F*. 249. whisper with] *Q*; whisper *F*. 251. sense]
F; seat *Q*. the] *F*; that *Q*. 255. loud] *F*; aloud *Q*. 258 S.D.] *As Q*;
The Trumpets sound. / *F*. 261. this] *F*; his *Q*.

Agamemnon on his own level. Both at once mend their manners (ll. 246–7), while maintaining the assumption that the Greek leader is not yet recognized.

249. *whisper with*] Both transitive and intransitive form were common. Shakespeare seems to use the intransitive elsewhere only in *All's W.* iv.iii.286 (a prose scene; and there is therefore no check from metre): here, *F* is more regularly metrical, although one cannot argue only from that. I follow *Q*, simply as copy-text.

250. *trumpet*] trumpeter (necessary to identify—and hence to protect—a herald in the performance of his office).

251.] A difficult line: *Q*'s *that* is almost certainly affected by the ensuing *att*-, and *seat* is not obviously appropriate; yet *F*'s *sense*, although most editors accept it, is a little flat

(especially for *Æneas*) and it jingles with *attentive bent*. I find it hard to decide, in point of meaning, between *seat* (= chair of office, and by implication him who sits in it) and *sense* (= hearing, primarily); and I think that *sense* (written as *sence*) could have been read as *seate* (especially in view of the iteration of *-at-* and *att-*). It is fair to admit that the same degree of liberty, and a similar argument, could produce the reading *To set his seat upon th'attentive bent*.

252. *frankly*] freely, without restraint.

255. *loud*] *Æneas* completes Agamemnon's pentameter, and one ought perhaps to preserve metre as far as possible. Besides, *aloud* occurs at the end of l. 258, and anticipation would be easy.

257. *mettle*] ardour, courage, high spirit.

Is resty grown. He bade me take a trumpet
 And to this purpose speak: kings, princes, lords,
 If there be one among the fair'st of Greece
 That holds his honour higher than his ease, 265
 That feeds his praise more than he fears his peril,
 That knows his valour and knows not his fear,
 That loves his mistress more than in confession
 With truant vows to her own lips he loves,
 And dare avow her beauty and her worth 270
 In other arms than hers—to him this challenge:
 Hector, in view of Trojans and of Greeks,
 Shall make it good, or do his best to do it,
 He hath a lady wiser, fairer, truer,
 Than ever Greek did couple in his arms; 275

262. resty] *Q*; rusty *F*. 266. That feeds] *This edn*; And feeds *Q*; That seeks *F*. 275. couple] *Q*; compasse *F*.

262. *resty*] inactive, indolent (OED 2). *F*'s *rusty* is plausible, and may be connected with *mettle*, although whether in the mind of author or of compositor, who can say? The primary sense of *resty* (= *restive*) would also suit, although *that* sense is perhaps more usually applied to horses. Under sense 2, OED significantly cites Jonson, *Silent Woman*, 1.1 ('He would grow resty else in his ease. His virtue would rust without action').

268–9.] Who shows his love for his mistress in valiant deeds, and not in idle promises made to her in safety. *Truant vows* may be those of an idler, a worthless fellow, or of one who neglects his proper business (cf. *1H4* v.1.94: 'I have a truant been to chivalry').

269. *to her own lips he loves*] = when lip to lip with her: the elliptical expression, and the slightly playful language, is of a piece with the puns in *arms* (l. 271) and in *couple* (l. 275).

274. *wiser, fairer, truer.*] Hector's challenge is traditional in form, in that it opposes the challenger's mistress against the whole world; but the

qualities are those to which Shakespeare normally appeals: cf. *Mer. V*. ii.vi.56 ('like herself, wise, fair, and true'); and *Ado* ii.iii.222–4 ('They may say the lady is fair . . . and virtuous . . . and wise'). John Speed, *History of Great Britain* (1611), p. 1190, notes that, outside Lisbon, in May 1589, the Earl of Essex challenged the Spaniards to break a lance in disputing the honour of Queen Elizabeth and of their own mistresses.

275. *couple*] *F*'s *compass* implies merely an embrace: *couple* seems to have (as editors have noted) heraldic associations, since *coupled* = conjoined (= the linking of sub-ordinaries on a field). But this will not quite do: to make good sense (if there were an heraldic allusion), we should need the term *impale* (= to join the arms of man and woman in one achievement); yet such a word is not supported by the text, when Æneas is referring primarily to the *woman*, and not to any arms to which she may be entitled. Various senses suggesting mating or marrying might be adduced, without elucidating the phrase. Walker (NCS) sees a reference to bearing a token of

And will tomorrow with his trumpet call
 Midway between your tents and walls of Troy
 To rouse a Grecian that is true in love.
 If any come, Hector shall honour him:
 If none, he'll say in Troy, when he retires, 280
 The Grecian dames are sunburnt and not worth
 The splinter of a lance. Even so much.

Agam. This shall be told our lovers, Lord Æneas.
 If none of them have soul in such a kind,
 We left them all at home; but we are soldiers, 285
 And may that soldier a mere recreant prove
 That means not, hath not, or is not in love.
 If then one is, or hath, or means to be,
 That one meets Hector: if none else, I am he.

Nest. Tell him of Nestor, one that was a man 290
 When Hector's grandsire suck'd. He is old now;
 But if there be not in our Grecian host
 A noble man that hath no spark of fire

288. hath, or] *F*; hath a *Q*. 292. host] *Q*; mould *F*. 293. A noble] *Q*;
 One Noble *F*. no spark] *Q*; one spark *F*.

the mistress about the armour (cf. v.ii.168: 'That sleeve is mine that he'll bear on his helm'); but the syntax will hardly permit that, any more than the purely heraldic interpretation. I follow *Q* with hesitation.

276. *trumpet*] See note to l. 250, above.

281. *sunburnt*] Ladies wore masks to protect their complexions, for sunburn was accounted a blemish (cf. note to i.ii.267, above, and *Ado* ii.i.299-300: 'Thus goes everyone to the world but I, and I am sunburnt'). I see no reason for Partridge's interpretation (= man-burnt, i.e. infected with venereal disease).

282. *splinter . . . lance*] Shakespeare's only other use of the noun *splinter* (*Cor.* iv.v.110) refers to the breaking of lances, and this seems to have been the primary use until his time (together with the splitting of a ship upon a rock). Æneas is maintaining a properly chivalric style. It is just possible that *splinter* is a verbal noun

(= splintering), and hence, by extension, the act of tilting.

Even so much] Apparently some such formula was usual at the end of an herald's speech (cf. Montjoy, in *H5* iii.vi.141: 'So far my king and master, so much my office').

284-5.] Agamemnon's meaning is clear, although his logic is not impeccable.

284. *soul*] emotions: capacity for feeling.

287. *means not, hath not*] i.e. means not to be, hath not been (and likewise with the ellipsis in l. 288).

288. *hath, or*] *Q*'s obvious error (*a* for *or*) is an easy misreading.

292. *host*] *F*'s *mould* may have been caused by *old* in the preceding line (immediately above *hoste*) and perhaps by *gould* at l. 295: we know that compositors were as liable to errors of anticipation as scribes, and that they read their copy through, not one line at a time, but a page at a time.

293. *A . . . no*] *F*'s *One . . . one* is tidy

To answer for his love, tell him from me
 I'll hide my silver beard in a gold beaver, 295
 And in my vambrace put my wither'd brawns,
 And, meeting him, will tell him that my lady
 Was fairer than his grandam, and as chaste
 As may be in the world. His youth in flood,
 I'll prove this troth with my three drops of blood. 300

Æneas. Now heavens forfend such scarcity of youth.

Ulyss. Amen.

Agam. Fair Lord *Æneas*, let me touch your hand:

296. my wither'd brawns] *Q* (*subst.*); this wither'd brawne *F.* 297. will tell]
F; tell *Q.* 300. prove this troth] *Q*; pawne this truth *F.* 301. forfend] *Q*;
 forbid *F.* youth] *F*; men *Q.* 302-3. *Ulyss.* Amen. / *Agam.* Fair] *F* (*subst.*);
Vlis. Amen: faire *Q.*

and logical; but there are too many solecisms in Shakespeare's logic, and that where the reading is unquestionable, for emendation by *F* to be required: one has here, after all, only the habitual double negative. *F*'s reading seems more awkward, and less intensive, than it was perhaps meant to be.

295. *beaver*] Strictly, 'the lower part of the face-guard of a helmet, when worn with a visor' (OED), but apparently, in the sixteenth century, confounded with the visor itself (as in *Ham.* 1.ii.229). Nestor's heraldry is defective: he puts metal upon metal.

296. *vambrace*] (variant of *F*'s *vant-brace*): defensive armour for the arm. To judge from the examples cited by OED, the plural form may have been uninflected: at least, there are some ambiguous instances; and in view of the uncertainty over number in other words (cf. *jaundies*: 1.iii.2) I prefer to read as plural, assuming that such a plural may be possible, and declining to suppress the evidence for it. (See next note.)

brawns] muscular part, esp. of arm, leg, or thumb (here, = arms). For Nestor to point too clearly (as with *F*'s *this withered brawn*) to his enfeebled arm, would be less hyperbolic

than ludicrous.

299. *His . . . flood*] in the prime of his vigour (an absolute construction). Baldwin (*Variorum*) was tempted to suppose *blood* as the original reading (cf. *LLL* iv.ii.3); but images of flux are fairly frequent in this play (e.g. 11.iii.132-4: 'ebbs and flows . . . / Rode on his tide'; 11.iii.165: 'stream of his dispose'; 11.iii.159: 'Like to an enter'd tide').

300. *prove . . . troth*] If, with *F*, we read *pawn*, then presumably Nestor says that he will set the truth at hazard at the cost of his life—which is to set an odd sense on *truth*; *prove* is therefore likely to be correct, and if *prove*, then *troth* (= truth, as frequently in Shakespeare).

301. *forfend*] *forbid* is the more common word in Shakespeare: if *F* paraphrased in l. 300, it may have done so here.

youth] *Q* is probably wrong here, being affected by the ensuing *Amen*; but its error is not of the same kind as I suppose in *F*.

303. *Agam.*] *Q* made a second error here: *Amen* was also responsible for the omission of the speech-heading *Agamemnon*. (Yet *Q*'s speech-headings are not always reliable: cf. 11.i.39ff., 11.iii.221 ff.).

To our pavilion shall I lead you, sir.
 Achilles shall have word of this intent; 305
 So shall each lord of Greece, from tent to tent.
 Yourself shall feast with us before you go,
 And find the welcome of a noble foe.

Exeunt all but Ulysses and Nestor.

Ulyss. Nestor.

Nest. What says Ulysses? 310

Ulyss. I have a young conception in my brain:
 Be you my time to bring it to some shape.

Nest. What is't?

Ulyss. This 'tis:
 Blunt wedges rive hard knots; the seeded pride 315
 That hath to this maturity blown up

304. you, sir] *Q*; you first *F*. 308 S.D.] *Capell* (subst.); *Exeunt.* | *Manet*
Vlysses, and Nestor. *F*; not in *Q*. 314. This 'tis] *F*; not in *Q*.

304. *sir*] Walker (NCS) argues for *F*'s *first* saying that Agamemnon has already addressed Æneas. Further, the graphic confusion (*sir* / *first*) is easy. But Agamemnon's speech does not run very naturally—it is, with its two couplets, a piece of dramatic punctuation, the end of a movement (almost, the end of a scene)—and I assume that after l. 303 there should be a pause: Agamemnon leaves his seat, does Æneas the courtesy of moving to *him* (instead of insisting that Æneas approach), and then, at l. 304, turns and prepares to conduct him to his pavilion. The momentary silence implied by the touching of hands is enough to justify a new mode of address.

312. *my time*] Nestor is often enough associated with Time; here, he becomes the period of gestation.

314.] *Q*'s omission of a short speech has sometimes pleased editors, who explain that the reading avoids an ugly sibilance; and so it does, but the sound was intended. Admittedly, although Ulysses begins a little abruptly in *Q*, in reply to Nestor's enquiry, his elliptical manner is not new (cf. l. 142, where he appears

almost to ignore Agamemnon's question); but at this moment there is a dramatic point to be made. Nestor does not remain because the two had agreed it already: he does so because Ulysses calls to him, quietly. Both should have formed up and moved out ceremonially, and neither, for five lines, wishes to draw attention to his absence. For that space of time, both speak in low tones, half-whispering, and the sibilants in ll. 309–14 allow this to be emphasized. From l. 315 onward, conversational tones will suit.

315. *Blunt . . . knots*] Erasmus, *Adagia*, 'Malo nodo malus quaerendus cuneus': cf. Tilley D 357. A favourite proverb with Shakespeare.

316. *blown up*] swollen, puffed up. No one word will serve as gloss. *Blow* refers back to *seed*, because seed is set just as eggs are laid (cf. fly-blown), but also because the seed-head of a plant expands at the point at which the seeds will disperse; the dispersal is windborne, and the wind therefore blows them (cf. further, Keats's comment on the passage, in *Variorum*). Again, it is *pride* of which the seed is ripe, and pride is often enough associated with being blown (up) (cf.

In rank Achilles must or now be cropp'd,
Or, shedding, breed a nursery of like evil
To overbulk us all.

Nest. Well, and how?

320

Ulyss. This challenge that the gallant Hector sends,
However it is spread in general name,
Relates in purpose only to Achilles.

Nest. True: the purpose is perspicuous as substance
Whose grossness little characters sum up;
And in the publication make no strain
But that Achilles, were his brain as barren
As banks of Libya—though, Apollo knows,
'Tis dry enough—will with great speed of judgement,
Ay, with celerity, find Hector's purpose
Pointing on him.

325

330

Ulyss. And wake him to the answer, think you?

Nest. Why, 'tis most meet: who may you else oppose

324. True] *Q*; not in *F*. as] *Q*; even as *F*. 327. were] *F*; weare *Q*.
333. Why] *Q*; Yes *F*.

OED's citation sv 23: 'Croesus . . . he perceived to be blown and puft up with pride': so also *Tw.N.* II.v.43.

317. *rank*] full (and coarse) in growth.

318. *nursery*] plot of ground kept for raising young plants.

319. *overbulk*] outgrow (a nonce-word).

324. *perspicuous*] obvious, apparent.

324-5. *substance* . . . *up*] Hector's intention is as clear as if it had been explicitly calculated and set out. Nestor puns on *substance* = (a) matter, (b) wealth or riches, (c) contents or purport, and on *grossness* = (a) mass, bulk, (b) exaggerated obviousness (with perhaps a hint of the sense of the adverb *grossly* (OED 6c) = roughly, sketchily, inexactly).

326. *publication*] promulgation, announcement.

make no strain] do not doubt. *Strain* is usually glossed as 'strong (muscular) effort', but it is at least possible that it means 'strained construction or inter-

pretation' (OED 6).

328. *banks of Libya*] Libya was generally construed as the whole of north Africa (cf. map in the Elzevir *Virgilii Opera* of 1636), and hence a place of sandy deserts; whether *banks* = ridges, slopes, or whether it = shores (sea-banks) hardly matters: Libya, from Atlas to the tide-mark, was proverbially barren.

Apollo] As the god associated with light, medicine, the Muses, and oracles, Apollo may be fairly taken as the polar opposite to the stupidity of Achilles.

329. *dry*] barren, sterile. Dryness implied infertility, as moisture did increase, in all the body (cf. *Oth.* III.iv.32-40); and an idiot's brain was thought to be hard and desiccated (cf. *AYL* II.vii.39).

333. *Why*] More emphatic than *F*'s *Yes*.

oppose] set as antagonist or opponent (not often intransitive, but cf. IV.v.75, IV.v.94, V.iii.57).

That can from Hector bring his honour off
 If not Achilles? Though't be a sportful combat, 335
 Yet in the trial much opinion dwells;
 For here the Trojans taste our dear'st repute
 With their fin'st palate; and trust to me, Ulysses,
 Our imputation shall be oddly pois'd
 In this vile action; for the success, 340
 Although particular, shall give a scantling
 Of good or bad unto the general,
 And in such indexes, although small pricks
 To their subsequent volumes, there is seen
 The baby figure of the giant mass 345
 Of things to come at large. It is suppos'd
 He that meets Hector issues from our choice;
 And choice, being mutual act of all our souls,
 Makes merit her election, and doth boil,

334. his honour] *F* (*subst.*); those honours *Q*. 336. the] *Q*; this *F*. 340. vile]
Q (*vilde*); wilde *F*.

334. *his honour*] Shakespeare normally uses the singular form, and there is no antecedent for *Q*'s *those*.

336. *opinion*] credit, repute.

339. *imputation*] reputation (seldom used in the pejorative sense which is now usual). Nestor, like Ulysses in III.iii, sees men's repute as subject to change, and only maintained by continual effort.

pois'd] weighed in the mind, evaluated. (Nestor thinks of men judging weight by lifting and holding an object in the hand.)

340. *vile*] trivial, of little worth. *F*'s *wild* (= rash) also makes good sense; and misreading, either way, would be easy.

341. *particular*] specific, limited (sc. to Achilles).

scantling] OED explains as 'sample . . . specimen' (sense 6), but 2c (= 'the measure or degree of [a person's] capacity or ability') seems equally appropriate. Either sense will fit the ensuing figure of *indexes* / *volumes* and *baby* / *giant*: the notion of *pars pro toto* is there already in *taste* . . . *repute*

and *particular* / *general*.

343-4. *indexes* . . . *volumes*] Editors explain *index* as (a) a summary prefixed, and (b) a pointer (usually, the hand with index finger extended, set marginally to draw attention to matter of importance). Shakespeare's usage allows the former, though hardly the latter (cf. *Oth.* II.i.254: 'index and prologue'). The syntax here suggests that *index* may be a synonym for *prick*; but *prick* may stand to *volume* as point to bulk or quantity—or rather, might do so, if that sense of volume occurred as early as the play. Apparently, it does not; but OED cites one usage (6a, and perhaps 6b) which combines the notions of *book* and *size*. Hence, *index* = (a) summary, and (b) index finger: *prick* = (a) mark or tick, and (b) small particle: *volume* = (a) book, and (b) size or mass of book.

344. *subsequent*] Pronounced subséquent.

346. *at large*] full-size.

348. *souls*] powers of intelligence.

349. *election*] Usually glossed as 'act

As 'twere from forth us all, a man distill'd 350
 Out of our virtues: who miscarrying,
 What heart receives from hence a conquering part
 To steel a strong opinion to themselves?—
 Which entertain'd, limbs are his instruments,
 In no less working than are swords and bows 355
 Directive by the limbs.

Ulyss. Give pardon to my speech: therefore 'tis meet
 Achilles meet not Hector. Let us like merchants
 First show foul wares, and think perchance they'll sell:
 If not, 360
 The lustre of the better shall exceed
 By showing the worse first. Do not consent

352. receives . . . a] *Q*; from hence receyues the *F*. 354-6.] *F*; not in *Q*.
 354. are] *F*₂; are in *F*. 355. In] *F*; E'en *NCS*. 357-62.] *As Capell*; Give
 . . . meete, / . . . Marchants / . . . sell; / . . . exceed, / . . . consent, *Q*; Give
 . . . speech: / . . . *Hector*: / . . . Wares, / . . . not, / . . . shew, / . . . consent, *F*.
 359. First . . . wares,] *Q*; shew our fowlest Wares, *F*. 361-2.] shall exceed
 / . . . first *Q*; yet to shew, / shall shew the better. *F*.

of choice', which is hardly possible here: the context requires 'object of choice', for which OED, at any rate, gives no warrant. Professor Brooks suggests that 'makes merit her election' = makes merit her criterion of choice.

351. *virtues*] courage, valour (? perhaps, physical energy).

352-3.] The inversion (*receives from hence* / *from hence receives*) is indifferent, although a copyist might be more likely to reverse an inversion than to create one: I follow *Q*, as copy-text. Much more important is the variant *a* / *the*, since, even if we accept Capell's excellent suggestion of reading the lines as a question, the sense of *part* varies according to the article prefixed to it. *F* in effect says, '(If our champion miscarry), how will the Trojans (= party of the conqueror) rate themselves as our superiors!'—and needs no mark of interrogation. *Q* says, 'How can we expect each Greek to derive his share of confidence (from our champion's failure)?'—and must be read as a question.

354-6.] These involved lines obviously gave some difficulty, and Nestor's argument can be taken without them: he *says* what would happen if the Greek champion were to fail, but his rhetorical question makes clear the consequence which would follow from the victory which the Greeks would naturally desire. In ll. 354-6, he is explicit: the 'strong opinion' which derives to the successful champion's side will operate in the limbs of all, in just the same way that the limbs in turn manage the weapons. Clearly, *his* (l. 354) refers to *opinion* (= its): *entertained* = received. Few editors retain *in* at l. 354. At l. 355, *In* is ingeniously emended by Walker to *E'en*, but I believe the emendation to be unnecessary: *working* is a verbal substantive, not a participle, and means 'influence, effectiveness' (OED).

357-65.] The collation shows how far there was confusion here; but I think that the text is worse than the variants suggest. (See discussion in Introduction, pp. 8-10.)

That ever Hector and Achilles meet,
For both our honour and our shame in this
Are dogg'd with two strange followers.

365

Nest. I see them not with my old eyes: what are they?

Ulyss. What glory our Achilles shares from Hector,
Were he not proud, we all should share with him;
But he already is too insolent,

And it were better parch in Afric sun

370

Than in the pride and salt scorn of his eyes,
Should he 'scape Hector fair. If he were foil'd,

Why then we did our main opinion crush

In taint of our best man. No, make a lott'ry,

And by device let blockish Ajax draw

375

The sort to fight with Hector. Among ourselves

Give him allowance for the better man;

For that will physic the great Myrmidon,

Who broils in loud applause, and make him fall

His crest that prouder than blue Iris bends.

380

If the dull brainless Ajax come safe off,

364-5.] *As F; as prose, Q.* 368. share] *Q; weare F.* 370. it] *Q; we F.*
373. did] *F; do Q.* 377. for the better] *Q; as the worthier F.*

367-8. *shares . . . share*] Ulysses puns on 'cleaves' and 'divide with others'. *F*'s *wear* implies that Hector would lose tokens of honour to Achilles, but the sense is perhaps a little strained.

370. *it were better*] it would be preferable for us.

Afric] Shakespeare's usual form of the word: for the adjectival use, uninflected, of a proper noun, cf. *Britain court* (*Cym.* II.iv.37); *Lethe wharf* (*Ham.* I.v.33); etc. (see Schmidt).

371. *salt*] bitter.

372. *fair*] fortunately, successfully.

373. *main opinion*] general reputation.

crush] destroy, overcome.

374. *taint*] disgrace, discredit.

376. *sort*] lot: an infrequent use of the word, (but cf. *sors* (Latin) as in *sortes virgilianae*). The term *lot* became the norm for all senses.

377. *allowance*] praise: (perhaps) acknowledgement.

379. *broils*] glows, is excited. The word is, of course, commonly used of the cooking of food; but metaphorical senses are not unusual (cf. OED 3, 4a, 4b, 4c), and suggestions of cookery in this line are perhaps not wholly appropriate, however contemptuous Ulysses may be.

fall] let fall. (An idiom from Scandinavian usage, current recently on Tyneside, as Professor Brooks assures me.)

380. *crest*] comb, feathers, mane (i.e. any sign of pride). Ulysses sees Achilles as a horse in a state of excitement: cf. *Caes.* IV.ii.23-6 ('But hollow men, like horses . . . / . . . fall their crests'). On the other hand, further senses of crest are possible: e.g. 'erect plume or tuft of feathers . . . on the top of a helmet' (OED 2); apex

We'll dress him up in voices: if he fail,
 Yet go we under our opinion still
 That we have better men. But, hit or miss,
 Our project's life this shape of sense assumes: 385
 Ajax employ'd plucks down Achilles' plumes.

Nest. Ulysses,

Now I begin to relish thy advice,
 And I will give a taste thereof forthwith
 To Agamemnon: go we to him straight. 390
 Two curs shall tame each other: pride alone
 Must tar the mastiffs on, as 'twere their bone. *Exeunt.*

387-8. Ulysses . . . relish] *Var.* '73; *Ulysses*, now I relish *Pope*; Now *Vlysses* I begin to relish *Q,F (subst.)*. 389. thereof] *Q*; of it *F*. 392. tar] *F (tarre)*; arre *Q*. their] *F*; a *Q*.

of helmet (hence, the helmet itself) (OED 6); and I think that they were intended. The purely heraldic senses are irrelevant.

blue Iris] messenger of the gods, and goddess of the rainbow. Admittedly the rainbow is not *only* blue: Ovid invariably stresses the many colours of Iris, and Virgil (*Aeneid*, iv.610) refers to *mille coloribus*; but there is not therefore sufficient reason to argue (as *Variorum* does) that the flower is intended. Shakespeare refers to the flower always as the *flower-de-luce*.

bends] curves in a bow: cf. OED sv 8, citing Gascoigne (1577) ('The Rainbow bending in the skie').

382. *dress him up*] OED notes of the verb that it may imply attire appropriate 'to a part which one aspires to play'.

383. *go . . . opinion*] Not usually glossed: apparently 'we continue to

maintain our belief', or perhaps 'we [shall] continue according to our belief'.

384. *hit or miss*] Cf. Tilley H 475.

387-8.] Either one follows Pope and Johnson, and omits *begin to*, or one transfers a word to a new line; and to set *Now* in isolation is to gain nothing, for the scansion will still be faulty (*Ulysses* is stressed on the second syllable).

391. *Two . . . other*] Cf. Tilley C 918.

392. *tar*] incite. I follow *F*, as editors usually do; but there may be good sense in the *Q* reading, despite the ease with which one can explain the loss of a letter (*Must tarr* / *Must arr*). *Arr(e)* is simply the snarl or growl of a dog (see citations in OED), and can also mean 'vex', 'worry': there is, however, no known example of the phrase 'to arr on' (which would be required here).

[ACT II]

[SCENE I]

Enter AJAX and THERSITES.

Ajax. Thersites—

Thers. Agamemnon—how if he had boils, full, all over,
generally?

Ajax. Thersites—

Thers. And those boils did run—say so—did not the 5
general run then? Were not that a botchy core?

Ajax. Dog!

Thers. Then would come some matter from him: I see
none now.

Ajax. Thou bitch-wolf's son, canst thou not hear? 10
Feel then. *Strikes him.*

Thers. The plague of Greece upon thee, thou mongrel
beef-witted lord!

ACT II

Scene I

2-3. boils . . . generally?] *Q*; Biles (full) all over generally, *F*. 6. run then?]
8. Then] *Q*; Then there *F*. *Capell*; run then, *Q*; run, *F*. 10. thou not]
Q; $\frac{u}{y}$ not *F*. 11 S.D.] *F*; not in *Q*.

Scene I

6. *botchy core*] Punning on (a) car-
buncular, (b) bungled, or lumpy; and
(a) boil, (b) heart.

8. *matter*] (a) pus, (b) good sense,
reasoned argument.

12. *plague of Greece*] Perhaps the
plague mentioned by Homer, *Iliad* I
(so Steevens) or by Lydgate, III.4876-
83—just before the dream of Andro-
mache (Malone); but Thersites seems

to see the Greeks as perpetually
plagued.

mongrel] Ajax was half-Greek, half-
Trojan, his mother Hesione being
Priam's sister: cf. 'This blended
knight' (iv.v.86).

13. *beef-witted*] Perhaps 'ox-brained'
(cf. I.ii.20-1), but it was conven-
tionally supposed that a diet of beef
dulled the wits: cf. *H5* III.vii.149-52,
and *Tw.N.* I.iii.84-5.

Ajax. Speak then, thou vinewed'st leaven, speak! I
will beat thee into handsomeness! 15

Thers. I shall sooner rail thee into wit and holiness,
but I think thy horse will sooner con an oration
than thou learn a prayer without book. Thou
canst strike, canst thou?—A red murrain o' thy
jade's tricks. 20

Ajax. Toadstool! Learn me the proclamation.

Thers. Dost thou think I have no sense, thou strikest
me thus?

Ajax. The proclamation.

Thers. Thou art proclaimed fool, I think. 25

Ajax. Do not, porpentine, do not, my fingers itch—

Thers. I would thou didst itch from head to foot: and
I had the scratching of thee, I would make thee
the loathsomest scab in Greece. When thou art
forth in the incursions thou strikest as slow as 30
another.

14. vinewed'st] *Knight*; whinid'st *F*; vinew'd *Johnson*; vnsalted *Q*. 17. ora-
tion] *F*; oration without booke *Q*. 18. thou] *Q*; \bar{y} *F*. learn a] *F*;
learne *Q*. 22. strikest] *Q*; strik'st *F*. 25. fool] *Q*; a foole *F*. 27-8. foot:
. . . thee] *This edn, conj. apud Camb.*; foot, . . . thee, *Q, F (subst.)*. 29. loath-
somest] *Q*; loathsom'st *F*. 29-31.] *Q*; not in *F*.

14. *vinewed'st*] mouldiest. I adopt the usual form of the *F* reading: cf. the name for the Dorset cheese—Blue Vinny. (*Q*'s *unsalted* is difficult: salt is no part of leaven, and to take *leaven* as = doctrine (Matthew xvi. 12) would give two mixed and awkward metaphors: unsalted leaven = tasteless doctrine.) *Ajax* wants the truth from *Thersites*, and not malicious abuse: hence, he probably alludes to 1 Corinthians v. 8 ('not with the old leaven, neither with the leaven of malice and wickedness').

17.] Contemptuous comparison of man and horse occurs also at i. iii. 211-12, iii. iii. 126, 304-5.

con] learn by rote.

19. *red murrain*] a plague! (*red* being, apparently a simple intensive).

21. *Toadstool*] Resembling *Ther-*

sites in being (in many cases) poisonous.

Learn me] tell me. Deighton glossed as 'ascertain for me', but the sense 'tell', 'teach' is very common in Shakespeare. It may be significant that Caliban's use of it (*Tp.* i. ii. 366-7) is also associated with the 'red plague' (cf. i. 19, above).

22. *sense*] (a) intelligence, (b) capacity for physical sensation.

26. *porpentine*] porcupine. Professor Brooks reminds me of J. Hall, *Virgidemiarum* (1598), Lib. V, Sat. iii, ll. 1-2, where the porcupine is made the emblem of Satire ('The Satire should be like the Porcupine, / That shoots sharp quills out in each angry line').

my fingers itch] Cf. Capulet in rage to Juliet (*Rom.* iii. v. 164).

Ajax. I say the proclamation.

Thers. Thou grumblest and railest every hour on Achilles, and thou art as full of envy at his greatness as Cerberus is at Proserpina's beauty—ay, 35
that thou bark'st at him.

Ajax. Mistress Thersites!

Thers. Thou shouldst strike him.

Ajax. Cobloaf!

Thers. He would pun thee into shivers with his fist, 40
as a sailor breaks a biscuit.

Ajax. You whoreson cur! [Beats him.]

Thers. Do! do!

Ajax. Thou stool for a witch!

Thers. Ay, do! do! thou sodden-witted lord, thou hast 45
no more brain than I have in mine elbows: an asinico may tutor thee. Thou scurvy-valiant ass, thou art here but to thrash Trojans, and thou art bought and sold among those of any wit, like a barbarian slave. If thou use to beat me, I will 50
begin at thy heel, and tell what thou art by inches, thou thing of no bowels thou!

38-43.] *As F; as one speech by Thersites, Q.* 42 S.D.] *Pope: not in Q, F.*
46. brain] *Q, F; brain in thy head Capell (conj.).* 47. Thou] *F; you Q.*
scurvy-valiant] *Dyce; scurvy valiant Q, F.* 48. thrash] *Q; thresh F.*

35. *Cerberus*] Three-headed dog, guardian of Hades: supposed to fight with, and mutilate, suitors for the hand of Proserpina; hence, effectually, envious of her beauty (*Variorum* note).

37.] A jeering reference to Thersites' scolding tongue. (*Ajax* is trying very hard to hurt.)

39 ff.] See Introduction, pp. 11-12.

40. *pun*] pound (of which it is an early variant).

44. *stool for a witch*] i.e. small, low, contemptible object: *Ajax* is abusing Thersites' appearance (cf. l. 21 *Toadstool*) but perhaps (very doubtfully) with an allusion to the ducking-stool for scolds (cf. l. 37). Walker (NCS) ingeniously argues that the confusion of speeches has wrongly given this to *Ajax*: that Thersites is punning; and that *stool* = privy (the

usual pun on *Ajax* / a jakes: cf. *LLL* v.ii.571-2). But Shakespeare is normally more obvious than this on the subject, and none of the present exchange is subtle: it seems better to follow *QF*.

45-6.] *Capell's* conjecture gives a rhetorical balance to the insult, which persists in the modern version (*X* has more brain in his little finger than *Y* has in his whole body), but is not therefore right: cf. *Tilley W* 548.

47. *asinico*] little ass (from Spanish *asnico*, dim. of *asno*).

49. *bought and sold*] handled like something inanimate; there is almost certainly some suggestion of the proverbial sense 'tricked, betrayed': cf. *Tilley B* 787, and *R3* v.iii.305-6.

51. *by inches*] methodically, bit by bit.

52. *bowels*] feelings.

Ajax. You dog!

Thers. You scurvy lord!

Ajax. You cur! [Beats him.] 55

Thers. Mars his idiot! do, rudeness: do, camel: do, do!

Enter ACHILLES and PATROCLUS.

Achill. Why, how now, Ajax, wherefore do ye thus?

How now, Thersites, what's the matter man?

Thers. You see him there, do you?

Achill. Ay: what's the matter? 60

Thers. Nay look upon him.

Achill. So I do: what's the matter?

Thers. Nay but regard him well.

Achill. Well?—why, so I do.

Thers. But yet you look not well upon him, for who- 65
somever you take him to be, he is Ajax.

Achill. I know that, fool.

Thers. Ay, but that fool knows not himself.

Ajax. Therefore I beat thee.

Thers. Lo, lo, lo, lo, what modicums of wit he utters— 70
his evasions have ears thus long. I have bobbed
his brain more than he has beat my bones. I will
buy nine sparrows for a penny, and his pia mater

55 S.D.] *Rowe*; not in *Q, F*. 56 S.D.] *F*; not in *Q*. 57. ye thus] *Q*; you
this *F*. 58. man?] *F*; man. *Q*. 59. there,] *F*; there? *Q*. 60. matter?]
F3; matter. *Q, F*. 64. Well?] *Kittredge*; well, *Q, F*. so I do] *Q*; I do so *F*.
72. I] *F*; It *Q*.

59–65. *see him . . . look upon him . . .
regard him well . . . look not well upon
him*] Typical clown's routine.

65–6. *whosoever*] Variant form of
whosoever, perhaps more old-fashioned.
Professor Jenkins points out to me
that, in *Hamlet*, *-somever* forms tend to
occur in *Q2*, and *-soever* forms in *F*.

66. *Ajax*] If the pun on this name
occurs at all in the play, it is here.

71. *evasions*] defensive arguments,
self-excuses.

have ears thus long] are asinine.
(Thersites mimes, with fingers to his
head.)

bobbed] beaten, struck.

73. *nine sparrows for a penny*] The
average price between that of
Matthew x.29 (two for a farthing)
and Luke xii.6 (five for two farthings),
as *Variorum* noted.

pia mater] one of the membranes
covering the brain: hence sometimes
used for the brain itself. Holofernes
shows how ambiguously it could
appear ('these are begot in the
ventricle of memory, nourished in the
womb of *pia mater*, and delivered upon
the mellowing of occasion': *LLL*
iv.ii.66–9). Cf. also *Tw.N.* i.v.115–
16: 'one of thy kin has a most weak
pia mater.'

is not worth the ninth part of a sparrow. This lord,
 Achilles—Ajax, who wears his wit in his belly and 75
 his guts in his head—I'll tell you what I say of him.

Achill. What?

Thers. I say, this Ajax— [Ajax offers to strike him.]

Achill. Nay, good Ajax.

Thers. Has not so much wit— 80

Achill. Nay, I must hold you.

Thers. As will stop the eye of Helen's needle, for whom
 he comes to fight.

Achill. Peace, fool!

Thers. I would have peace and quietness, but the fool 85
 will not: he there, that he: look you there.

Ajax. O thou damned cur, I shall—

Achill. Will you set your wit to a fool's?

Thers. No I warrant you, the fool's will shame it.

Patro. Good words, Thersites. 90

Achill. What's the quarrel?

Ajax. I bade the vile owl go learn me the tenor of the
 proclamation, and he rails upon me.

Thers. I serve thee not.

Ajax. Well, go to, go to. 95

Thers. I serve here voluntary.

Achill. Your last service was suff'rance—'twas not
 voluntary, no man is beaten voluntary: Ajax was
 here the voluntary, and you as under an impress.

76. I'll] *F*; I *Q*. 78 S.D.] *After Rowe (following 77); not in Q, F.* 80. wit—]
*F*3; wit. *Q, F.* 84. fool!] *Q* (foole?); foole. *F.* 89. the] *Q*; for a *F*.
 92. the vile owl] *Q*; thee vile Owle, *F*; thee, vile Owl, *F*4. 97. suff'rance]
Q; sufferance *F*.

75-6. *his wit in his belly and his guts
 in his head*] Cf. Burton, *Anatomy of
 Melancholy*, Democritus Junior to the
 Reader (Everyman edn, p. 67),
 which also cites Cornelius Agrippa,
 Ep. 28, Lib. 7.

82. *eye . . . needle*] An obscene
 quibble: cf. *H*5 ii.i.32-5: 'we cannot
 lodge and board a dozen or fourteen
 gentlewomen that live honestly by the
 prick of their needles, but it will be
 thought we keep a bawdy-house

straight.'

88.] Cf. Proverbs xxvi.4: 'Answer
 not a fool according to his folly, lest
 thou also be like unto him' (also cf.
 Tilley *F* 510); but v.5 reverses the
 proverb.

90.] *Bona verba quaeso* (a familiar
 tag from Terence, *Andria*, l. 204, plead-
 ing for restraint); cf. *Wiv.* i.i.112-13,
 and Kyd, *Spanish Tragedy*, iv.i.184.

99. *as . . . impress*] (a) conscripted;
 (b) marked as by a seal or stamp.

Thers. E'en so—a great deal of your wit too lies in 100
your sinews, or else there be liars. Hector shall
have a great catch and a knock out either of your
brains: a were as good crack a fusty nut with no
kernel.

Achill. What, with me too, Thersites? 105

Thers. There's Ulysses, and old Nestor, whose wit was
mouldy ere your grandsires had nails on their toes,
yoke you like draught-oxen and make you plough
up the wars.

Achill. What? what? 110

Thers. Yes, good sooth: to, Achilles: to, Ajax: to—

Ajax. I shall cut out your tongue.

Thers. 'Tis no matter, I shall speak as much wit as
thou afterwards.

Patro. No more words, Thersites; peace. 115

Thers. I will hold my peace when Achilles' brach bids
me, shall I?

Achill. There's for you, Patroclus.

Thers. I will see you hanged like clotpolls ere I come
any more to your tents: I will keep where there is 120
wit stirring, and leave the faction of fools. *Exit.*

Patro. A good riddance.

Achill. Marry, this, sir, is proclaim'd through all our host,
That Hector, by the fifth hour of the sun,

102. and . . . out] *Kittredge* (*subst.*); and knocke at *Q*; if he knocke out *F*.
103. a were] *Q*; he were *F*. 107. your] *Theobald*; their *Q, F*. on their
toes] *F*; not in *Q*. 109. wars] *Q*; warre *F*. 111. sooth . . . to—] *As*
Theobald; sooth, to *Achilles*, to *Ajax*, to—*Q, F*. 113. wit] *Capell*, *NCS*; not in
Q, F. 115. Thersites; peace.] *Q* (*Thersites* peace.); *Thersites.* / *F*. 116. brach]
Rowe; brooch, *Q, F* (*Brooch*). 119. clotpolls] *Kittredge*; Clotpoles *F*;
Clatpoles *Q*. 124. fifth] *F* (*fift*); first *Q*.

105. *with me*] trying to be even with
me: 'getting at' me.

107. *your*] Probably written *y^r* in
Q's copy, as *Malone* saw.

111. *to . . . to*] *Thersites* is crying on
his team.

113. *wit*] If *Q* and *F* are right, then
Thersites' retort must be elliptical
(*speak* = speak good sense). It seems
more likely that something was
omitted: I follow *Capell*.

116. *brach*] *Rowe*'s emendation is
generally accepted, and wholly plaus-
ible (supposing *brach* were read as
broch). In view of *Achilles*' comment,
it seems unlikely that *Thersites* meant
(or was taken to mean) that *Patroclus*
was a catamite: *brach* = bitch (hence,
effeminate but favoured creature).

119. *clotpolls*] *dunderheads*.

124. *fifth*] Much more likely than
Q's *first*: this is a public tournament,

Will with a trumpet 'twixt our tents and Troy, 125
 Tomorrow morning, call some knights to arms
 That hath a stomach, and such a one that dare
 Maintain—I know not what—'tis trash—Farewell.

Ajax. Farewell: who shall answer him?

Achill. I know not, 'tis put to lott'ry: otherwise 130
 He knew his man.

Ajax. Oh, meaning you? I will go learn more of it. *Exeunt.*

[SCENE II]

Enter PRIAM, HECTOR, TROILUS, PARIS, *and* HELENUS.

Priam. After so many hours, lives, speeches spent,
 Thus once again says Nestor from the Greeks:
 'Deliver Helen, and all damage else—
 As honour, loss of time, travail, expense,
 Wounds, friends, and what else dear that is consum'd 5
 In hot digestion of this cormorant war—
 Shall be struck off.' Hector, what say you to't?

Hect. Though no man lesser fears the Greeks than I,
 As far as toucheth my particular,
 Yet, dread Priam, 10
 There is no lady of more softer bowels,
 More spongy to suck in the sense of fear,

128. Maintain—I] *Hanmer*; Maintaine I *Q, F.* 132 S.D.] *Pope*: Exit | *F*; no
 in *Q*; *Exeunt* Ach. and Pat. *Capell* (after 131).

Scene II

9-10.] *As Collier*; one line, *Q, F.* 9. toucheth] *Q*; touches *F.*

not a private duel. Thersites (III.iii.293) expects a decision by 11 a.m.

127. *stomach*] inclination (i.e. metaphorical 'appetite'); cf. IV.v.263, III.iii.219. There may also be a hint of the sense 'courage'.

Scene II

1-7.] Priam's formal language belongs to his function as president of debate, reporting a diplomatic ex-

change: hence the lists at l. 1, and ll. 4-5. He is more to the point, and briefer, than Agamemnon.

2. *once . . . Nestor*] There was no major embassy by Nestor in Shakespeare's sources: Ulysses and Diomedes were the chief ambassadors.

6. *cormorant*] sea-bird of supposedly gluttonous appetite: cf. *LLL* I.i.4 ('cormorant devouring Time').

11. *softer bowels*] more merciful nature.

More ready to cry out 'Who knows what follows?'
 Than Hector is. The wound of peace is surety,
 Surety secure; but modest doubt is call'd 15
 The beacon of the wise, the tent that searches
 To th'bottom of the worst. Let Helen go.
 Since the first sword was drawn about this question
 Every tithe soul 'mongst many thousand dismes
 Hath been as dear as Helen—I mean, of ours. 20
 If we have lost so many tenths of ours
 To guard a thing not ours nor worth to us
 (Had it our name) the value of one ten,
 What merit's in that reason which denies
 The yielding of her up?

Troil. Fie, fie, my brother: 25
 Weigh you the worth and honour of a king
 So great as our dread father's in a scale
 Of common ounces? Will you with counters sum
 The past-proportion of his infinite,
 And buckle in a waist most fathomless 30
 With spans and inches so diminutive
 As fears and reasons? Fie for godly shame!

Helenus. No marvel though you bite so sharp of reasons,
 You are so empty of them. Should not our father

13. 'Who . . . follows?'] *As Pope*; who knows what follows *Q, F.*
 14–15. surety, / Surety] *F*; surely / Surely *Q.* 17. worst. Let] *F*; worst let
Q; wound. Let *Hanmer.* go.] *F*₂; go, *Q, F.* 25. up?] *Q*; vp. *F.*
 27. father's] *Q*; Father *F.* 29. past-proportion] *Johnson*; past proportion *Q, F.*
 33. sharp of] *Q*; sharp at *F.* 34. them.] *Rowe*; them, *F*; them *Q.* father]
F; father; *Q.*

14–15. *The . . . secure*] 'peace is most endangered by overconfidence'; and cf. *Mac.* iii.v.32–3 ('And you all know, security / Is mortals' chiefest enemy').

16. *tent*] roll of gauze or other (medicated) material, used for probing a wound.

19–20. *Every . . . Helen*] 'Every soul that has been taken as a tithe by war is as dear as Helen, and of such tithes there have been many thousands' (*Deighton*): i.e. of the Trojan forces, war has taken one man in ten.

19. *dimes*] tenths: i.e. 'tithe souls',

all the tithe men who have been taken from all the tens.

27. *father's*] Since it is *the worth and honour* that is being weighed, the grammar of *Q* says so. *F*'s *father* is affected by the proximity of *king*.

29. *past-proportion*] immeasurable quantity.

infinite] infinity: cf. *Ado* ii.iii.102.

33. *bite . . . reasons*] *Q*'s *bite of* is an older form than *F*'s *bite at*: OED gives no evidence for this late use. But if *Q* be wrong, why is its error historically possible?

Bear the great sway of his affairs with reason 35
Because your speech hath none that tell him so?

Troil. You are for dreams and slumbers, brother priest,
You fur your gloves with reason; here are your reasons:
You know an enemy intends you harm,
You know a sword employ'd is perilous, 40
And reason flies the object of all harm.
Who marvels then when Helenus beholds
A Grecian and his sword, if he do set
The very wings of reason to his heels,
And fly like chidden Mercury from Jove, 45
Or like a star disorb'd? Nay, if we talk of reason,
Let's shut our gates and sleep: manhood and honour
Should have hare hearts, would they but fat their
thoughts
With this cramm'd reason: reason and respect

35. reason] *Q*; reasons *F*. 36. tell him so?] *Q*; tells him so. *F*. 45-6.] *As Q*; Or . . . Reason, / And . . . Ioue, *F*. 46. disorb'd?] *Q*; disorb'd. *F*.
47. Let's] *F*; Set's *Q*. 48. hare] *Q*; hard *F*.

35. *reason*] faculty which orders thought. *F*'s *reasons* is unnecessary: singular and plural play off against each other in these speeches, and one need not emend for rhetorical congruence. Rowe's *with reasons* (l. 38) is thus too careful to avoid the alternative sense of 'with (good) reason': Troilus is bludgeoning his brother with both words.

37ff.] Troilus' attack on Helenus may derive either from Caxton (p. 524) or from Lydgate (ll. 3001-69).

38. *You . . . reason*] 'you comfort yourself with arguments of prudence'. Obviously contemptuous, although commentators differ on the precise implication: it is perhaps unlikely that there is any connection of *fur* with academic dress, although Whiter thought so (*Specimen of a Commentary*, pp. 130-5: see *Variorum* note).

41. *object*] 'presentation of something to the eye' (OED, citing this passage); cf. *objection* (4).

45. *chidden Mercury*] When an infant, Mercury [= Hermes] stole Apollo's

cattle: Apollo arraigned him before Jove [= Zeus], who commanded that Mercury should take Apollo at once to Pylos, to restore the cattle, which was promptly done (*Hymn to Hermes*). The theft only is told in *Metamorphoses* II; the whole theft and rebuke (as in the *Hymn*) is briefly alluded to in Horace, *Odes*, trans. P. Francis, I. x ('When from the god who gilds the pole, / Even yet a boy, his herds you stole, / With angry voice the threat'ning power / Bade thee the fraudulent prey restore'), and it is perhaps from Ovid and Horace, rather than from the Greek *Hymn*, that Shakespeare drew—especially as the next lines of the Ode refer to Priam and Agamemnon.

46. *star disorb'd*] 'shooting star' (Baldwin, *Variorum*).

48. *hare*] Noted for timidity: cf. III.ii.87-8 ('the voice of lions and the act of hares').

49. *cramm'd*] fattened (perhaps, forcibly fed).

respect] consideration, caution.

Make livers pale, and lustihood deject. 50

Hect. Brother,

She is not worth what she doth cost the keeping.

Troil. What's aught but as 'tis valued?

Hect. But value dwells not in particular will:

It holds his estimate and dignity 55

As well wherein 'tis precious of itself

As in the prizer. 'Tis mad idolatry

To make the service greater than the god;

And the will dotes that is attributive

To what infection itself affects, 60

Without some image of th'affected merit.

Troil. I take today a wife, and my election

Is led on in the conduct of my will:

My will enkindled by mine eyes and ears,

50. *Make*] *Q*; *Makes F.* 51-2.] *This edn*; Brother, . . . keeping. *Q*; Brother . . . worth / What . . . holding. *F*; Brother, . . . cost / The holding. *Theobald*.

57. *mad*] *Q*; *made F.* 59. *attributive*] *Q*; *inclineable F.*

50. *livers*] seat of courage and passion.

52. *keeping*] Cf. ll. 82, 150.

53.] Cf. Tilley W 923.

54. *particular*] of one man.

55. *his*] Cf. Abbott §228 (*his* = *its*).

57-8. '*Tis . . . god*] Noble cites Matthew xxiii. 19 ('whether is greater, the gift, or the altar that sanctifieth the gift?'); but the whole passage attacking the scribes and Pharisees in that chapter seems to be relevant, and Shakespeare alludes to it several times in the play (especially v. 27, cf. v.viii. 1, and v. 33, cf. iii.i. 129). The rejection of Cassandra's warnings (l. 122 and also v.iii) is analogous to vv. 34-8.

59. *attributive*] bestowing or ascribing (the qualities which are admired): i.e. the doting lover sees nothing intrinsically of value in the beloved, but merely imputes value, without (as Hector explains) any evidence for its presence. *F*'s *inclineable* is a weak substitute for *attributive*, and makes *affects* tautologous.

60. *infectiously*] morbidly.

affects] loves, is delighted with.

61. *affected merit*] excellence in the object admired.

62. *I . . . wife*] A mere postulate; 'suppose I were to marry'. Troilus' hypothesis, not unnaturally, hints at his real concerns.

62-6. *I . . . judgement*] Troilus' vocabulary is orthodox, and even learned—*election* = act of deliberate choice (cf. *Ethics*, iii.2)—but his psychology may be suspect. *Eyes* and *ears* ought to offer evidence, and *will* and *judgement* would then decide the matter between them; whereas Troilus' choice is effected by enflamed *will*. One might save the appearances by saying that this is not his own behaviour, but that of any young man whose passions dominate him (i.e. the whole passage is mere postulate): whatever the truth of it, Troilus can see clearly that, in any matter involving will and judgement, those faculties are truly *dangerous shores* in respect of the eyes and ears

Two traded pilots 'twixt the dangerous shores 65
 Of will and judgement—how may I avoid,
 Although my will distaste what it elected,
 The wife I choose? There can be no evasion
 To blench from this and to stand firm by honour.
 We turn not back the silks upon the merchant 70
 When we have soil'd them, nor the remainder viands
 We do not throw in unrespective sieve
 Because we now are full. It was thought meet
 Paris should do some vengeance on the Greeks;
 Your breath with full consent bellied his sails; 75
 The seas and winds, old wranglers, took a truce

65. shores] *F*; shore *Q*. 68. choose] *Q*; chose *F*. 71. soil'd] *Q*; spoyl'd *F*.
 72. sieve] *Q* (*sieue*); same *F*; place *F*2; sink *Delius*; safe *conj. Delius* (1846).
 75. with] *Q*; of *F*.

which ply between them (*traded pilots* = skilled navigators). Once a man is committed, he may, says Troilus, be obliged to stand firm by his decision: to appeal, in that condition, to will or to reason alone is to risk shipwreck. Cf. Aquinas, *Summa Theologiae*, 1a-2ae. xiii. 1, c & ad. 2: 'Choice is materially an act of the will, formally an act of the reason. The decision or judgement, drawn by the reason as a conclusion, is followed by choice in the will.'

66. *avoid*] get rid of, expel, banish (OED 5).

67. *distaste*] disrelish, dislike, regard with aversion. Apparently a new word (literal sense 1586, *this* sense 1592: OED), and possibly a translation of Italian (*dis*)*gustare* or of French *desgouter*. Shakespeare uses it on six occasions, of which four occur in this play.

68-9. *There . . . honour*] One cannot evade one's responsibility and yet remain honourable.

68. *evasion*] subterfuge, fallacious argument.

69. *blench*] flinch, shrink from.

this] i.e. the *election* of l. 62 (or rather, in this case, the moral consequences of that choice).

71. *soil'd*] *F*'s *spoyl'd* is less specific

and forceful. The food image which follows is very potent, and invites the more exact and active word.

72. *unrespective*] confused, without distinction or order.

sieve] basket (for fragments), 'a common voider' (Johnson); cf. the *baskets* at Matthew xv.37 and Mark vi.43, for the fragments of the loaves and fishes. It is, however, odd to have consecutive words ending in *-ive* / *-ieve*: *unrespective* is plainly right, being like *tortive*, *persistive*, *protractive*, in 1.iii; and *sieve* may be wrong. J. H. Walter suggests (privately) that one should read *sure* (= sewer): cf. v.i.76.

74. *do . . . on*] cf. *R3* 1.ii.87: 'For doing worthy vengeance on thyself'.

75. *with . . . consent*] *Q*'s reading makes it clear that the *full consent* is the immediate cause of the swelling sails: *breath* = both speech and expiration. *F*'s *of* simplifies the phrase, perhaps to its loss.

bellied] swelled. Apparently the earliest use of the *verb* in this sense; but Shakespeare had already played with the *idea* in *MND* 11.1.128-9: 'When we have laugh'd to see the sails conceive / And grow big-bellied with the wanton wind'.

76. *wranglers*] quarrellers: (perhaps) disputants, debaters.

And did him service: he touch'd the ports desir'd,
 And for an old aunt whom the Greeks held captive,
 He brought a Grecian queen, whose youth and freshness
 Wrinkles Apollo's, and makes stale the morning. 80
 Why keep we her?—The Grecians keep our aunt.
 Is she worth keeping?—Why, she is a pearl
 Whose price hath launch'd above a thousand ships,
 And turn'd crown'd kings to merchants.
 If you'll avouch 'twas wisdom Paris went— 85
 As you must needs, for you all cried 'Go, go':
 If you'll confess he brought home worthy prize—
 As you must needs, for you all clapp'd your hands
 And cried 'Inestimable!': why do you now
 The issue of your proper wisdoms rate, 90
 And do a deed that never Fortune did—

80. stale] *F*; pale *Q*. 87. he] *F*; be *Q*. 91. never Fortune] *Q*; Fortune neuer *F*.

78. *old aunt*] Hesione, daughter of Laomedon, and sister of Priam. She was to have been sacrificed to a sea-monster: Herakles, by compact, slew the monster, was cheated of his bargain, sacked Troy, killed Laomedon, and gave Hesione to Telamon, by whom she became mother of Teucer. Shakespeare follows his sources (e.g. Lydgate, III.2046–8) in making her the mother of Ajax also.

80. *stale*] *F*'s reading continues the contrast with both *youth* and *freshness* (cf. OED 4: 'past the prime of life'; and OED 2: 'having lost its freshness [sc. of food and drink]'). Cf. also *Wint.* IV.i.12–14: 'so shall I do / To th'freshest things now reigning, and make stale / The glistening of this present'.

82. *pearl*] Here = object of supreme worth (as in Matthew xiii.45–6). Troilus makes Cressida a pearl (at I.i.100), and himself a merchant.

83.] Ovid (*Metamorphoses*, XII.7), Virgil (*Aeneid*, II.198), Caxton (II, p. 546, 'twelwe honderd and four

and twenty shippis') all warrant this total: the immediate source is Marlowe, *Dr Faustus* (v.i.107), and not 2 *Tamburlaine*, II.iv.87–8 (as the rhythm of the line makes plain).

price] value, worth: pre-eminence. The collocation of *pearl* and *price* makes quite clear the allusion to Matthew xiii.46 (one pearl of great price).

87. *worthy*] The *Q* reading is closer to l. 82 and to the whole context: it is not easy to see *F*'s *noble* as a misreading.

90. *proper*] own.

rate] chide, reprove. Deighton supposed a sense 'condemn' (which the context would bear, but which OED does not support). Perhaps *issue* should be understood as 'offspring', rather than 'consequence, upshot', which is the more usual sense in Shakespeare.

91.] i.e. value something above price, and then arbitrarily account it valueless. Fortune herself was never so inconsistent.

Beggar the estimation which you priz'd
 Richer than sea and land? O theft most base,
 That we have stol'n what we do fear to keep;
 But thieves unworthy of a thing so stol'n, 95
 That in their country did them that disgrace
 We fear to warrant in our native place.

Cass. [*Within.*] Cry, Trojans, cry!

Priam. What noise, what shriek is this?

Troil. 'Tis our mad sister, I do know her voice.

Cass. [*Within.*] Cry, Trojans! 100

Hect. It is Cassandra.

Enter CASSANDRA raving.

Cass. Cry, Trojans, cry! Lend me ten thousand eyes,
 And I will fill them with prophetic tears.

Hect. Peace, sister, peace.

Cass. Virgins and boys, mid-age and wrinkled eld, 105
 Soft infancy, that nothing canst but cry,
 Add to my clamours! Let us pay betimes
 A moiety of that mass of moan to come.

101 S.D.] *Q* (after 97); *Enter Cassandra with her haire about her eares* / *F* (after 97).

105. eld] *Collier, conj. Theobald*; elders *Q*; old *F*. 106. canst] *Q*; can *F*.

107. clamours] *Q*; clamour *F*.

92. *Beggar*] deprive of value (lit. 'impoverish').

estimation] object of value (lit. 'value').

95-7.] 'But we are even more unworthy of the prize we gained in the rape of Helen, when in our very city we are afraid to justify the disgrace we did the Greeks [by that rape] in their homeland.'

95. *But*] Capell objected that the word was unnecessary; but the argument proceeds *a fortiori*—to fear to keep an object stolen is not the same as to fear to justify the theft (especially when the theft was abroad, in Greece, and the justification at home, in Troy).

105. *eld*] Theobald's suggestion is attractive, and I follow it: as he observed, 'all the rest' (= *mid-age*, *infancy*, *virgins* and *boys*) 'are substan-

tives'. OED notes *old* (*F*) as a noun (= old man, old woman) but gives no example after 1532; whereas *eld* occurs elsewhere in Shakespeare for 'people of former times' and 'old age' (e.g. *Meas.* III. i. 36). *F*'s *old* may, therefore, be only a misreading of *eld*. Yet *elders* may be right. The sense of 'parents, forefathers' occurs no later than the Geneva Bible (2 Timothy i. 3: 'I thanke God, whome I serue from my elders'), although *elders* = seniors is still current. Either meaning would fit, if the contrast be with *infancy* (l. 106): if with *virgins* and *mid-age*, then 'seniors' only would answer.

107. *betimes*] before it is too late.

108. *moiety*] part (usually less than half, although OED gives 'half' as the primary sense). Shakespeare seems frequently to use the word as implying a payment which is due, or a share

Cry, Trojans, cry! Practise your eyes with tears!

Troy must not be, nor goodly Ilion stand: 110

Our firebrand brother Paris burns us all.

Cry, Trojans, cry! A Helen and a woe:

Cry, cry! Troy burns, or else let Helen go. *Exit.*

Hect. Now, youthful Troilus, do not these high strains

Of divination in our sister work 115

Some touches of remorse? Or is your blood

So madly hot, that no discourse of reason,

Nor fear of bad success in a bad cause,

Can qualify the same?

Troil. Why, brother Hector,

We may not think the justness of each act 120

Such and no other than event doth form it,

Nor once deject the courage of our minds

122-3. minds / . . . mad:] *Rowe* (*subst.*); mindes, / Because *Cassandra's* madde, *Q*; mindes; / Because *Cassandra's* mad, *F*.

legally bestowed; cf. *Lucr.*, Dedication; Sonnet 46, l. 12; *Mer. V.* iv.i.26; *Ham.* 1.1.93.

109. *Practise . . . tears*] learn to weep. The formula 'practise [noun] with [noun]' is uncommon; but perhaps cf. *Meas.* iii.i.162-3: 'to practise his judgement with the disposition of natures.'

111. *firebrand brother*] The pregnant Hecuba dreamed that she was delivered of a firebrand, which burned Troy: Virgil, *Aeneid*, vii.320, x.704-5. (Falstaff's page confuses the story with that of Meleager, *2H4* ii.ii.85-6.)

114-15. *strains . . . divination*] prophetic utterances. (For *strain* v. OED 12b, 'passage of song or poetry'; but perhaps 12c is the more appropriate sense, 'stream or flow of impassioned or ungoverned language'—obviously developed from 12b, but not noted before 1649.)

116. *touches*] sensations, feelings (OED 13b): (perhaps) trace, 'smack' (OED 19, cf. 2c).

117. *discourse of reason*] process of ratiocination. Strictly, *discourse* alone is enough (= rationality, reasoning), but the intensive phrase was used

from the fifteenth until the nineteenth century.

119. *qualify*] moderate. (The object of *this* verb, in Shakespeare's usage, is frequently passion, humour, heat, or fire.)

120-6. *We . . . gracious*] It has been objected (by Walker, in NCS) that this makes the goodness of the quarrel depend merely upon the fact that their honours are engaged in it. But that is not what Troilus says: he argues (a little elliptically) that, although Cassandra is mad, the rest of the Trojans decided to commit themselves in honour to defend Helen. They may, he implies, be proved imprudent by the consequences; but justice cannot be made merely pragmatic. Their honours have *ratified* the goodness of the quarrel: they have not *created* it. The real difficulty lies in the phrase *make it gracious*, which may mean either 'create the appearance of desirable qualities in it' or 'make it evidently as gracious as it really is'. Troilus implies the latter sense, Hector the former. The two senses torment Troilus throughout v.ii.

121. *event*] outcome.

Because Cassandra's mad : her brain-sick raptures
 Cannot distaste the goodness of a quarrel
 Which hath our several honours all engag'd 125
 To make it gracious. For my private part,
 I am no more touch'd than all Priam's sons;
 And Jove forbid there should be done amongst us
 Such things as might offend the weakest spleen
 To fight for and maintain. 130

Paris. Else might the world convince of levity
 As well my undertakings as your counsels.
 But I attest the gods, your full consent
 Gave wings to my propension, and cut off
 All fears attending on so dire a project. 135
 For what, alas, can these my single arms?
 What propugnation is in one man's valour
 To stand the push and enmity of those
 This quarrel would excite? Yet I protest,
 Were I alone to pass the difficulties, 140
 And had as ample power as I have will,
 Paris should ne'er retract what he hath done,
 Nor faint in the pursuit.

Priam. Paris, you speak
 Like one besotted on your sweet delights.
 You have the honey still, but these the gall: 145

124. *distaste*] make distasteful
 (= call in question).

129. *spleen*] courage, spirit. (A dangerous word, in this context: it can also mean 'caprice, passion, impetuosity'.)

131. *convince*] convict, prove guilty.

133. *attest*] call to witness.

134. *propension*] inclination: here, almost = 'desire', for it has *wings*. Paris's mind is moving rapidly from the propensity to the passion then generated, and thence to the course of action (*project*) which ensued.

135. *dire*] frightening. *Dirus* (Lat.) = cursed, cruel, deadly, damnable; the *dirae sorores* were the Furies.

136. *single*] of one man.

137. *propugnation*] defence, protection.

138. *push*] attack, enmity. But note that *stand the push* apparently means 'be exposed to, put up with (perforce)'; cf. *1H4* III.ii.66, *2H4* II.ii.36, where in both places the tone is contemptuous. Paris seems to be speaking simultaneously of the war and of a personal feud.

140. *pass*] experience, suffer (cf. *Oth.* I.iii.167: 'the dangers I had pass'd').

145.] Cf. Tilley H 556.

gall] Shakespeare's constant antonym for sweetness: cf. *Rom.* I.i.192.

So to be valiant is no praise at all.

Paris. Sir, I propose not merely to myself
 The pleasures such a beauty brings with it,
 But I would have the soil of her fair rape
 Wip'd off in honourable keeping her. 150
 What treason were it to the ransack'd queen,
 Disgrace to your great worths, and shame to me,
 Now to deliver her possession up
 On terms of base compulsion! Can it be,
 That so degenerate a strain as this 155
 Should once set footing in your generous bosoms?
 There's not the meanest spirit on our party
 Without a heart to dare or sword to draw
 When Helen is defended: nor none so noble
 Whose life were ill bestow'd, or death unfam'd, 160
 Where Helen is the subject. Then, I say,
 Well may we fight for her whom we know well
 The world's large spaces cannot parallel.

Hect. Paris and Troilus, you have both said well,
 And on the cause and question now in hand 165
 Have glöz'd, but superficially—not much
 Unlike young men, whom Aristotle thought

146. *So*] *Q,F*; *So*, *Theobald*. 166. *glöz'd*,] *Q,F*; *glöz'd* *Theobald*.

146. *So*] in that way.
praise] merit, virtue.

149. *soil*] moral stain or tarnish.

150. *honourable*] Probably an adjective used adverbially (so Schmidt, and Abbott §1); although it might be possible to see it as an adjective, and *keeping* as a noun. (*Keeping of* would be the expected form.)

151. *ransack'd*] carried off as plunder.

153. *her possession*] i.e. possession of her.

154. *On . . . compulsion*] Cf. *1H4* II.iv.231-6: 'What, upon compulsion? . . . Give you a reason on compulsion? . . . I would give no man a reason upon compulsion, I.'

155. *strain*] 'admixture in a character of some quality somewhat contrasting with the rest' (OED 8b).

156. *generous*] noble; i.e. *generosus* (Lat.): playing on the word *degenerate*.

157. *on our party*] i.e. on the Trojan side.

161. *subject*] cause, occasion (of arms); cf. *i.i.93*: 'It is too starv'd a subject for my sword'.

166. *glöz'd*] glossed, commented. The reference to scholastic method is certainly the primary sense here, but Hector may hint at the uncomplimentary 'talked smoothly and speciously' (OED 3).

167. *Aristotle*] An obvious (and trivial) anachronism. (For the significance of Aristotle's writings in the rest of the speech, see Appendix III.) Rowe, offended by such a solecism, chose to read 'graver sages'.

Unfit to hear moral philosophy.
 The reasons you allege do more conduce
 To the hot passion of distemper'd blood 170
 Than to make up a free determination
 'Twixt right and wrong: for pleasure and revenge
 Have ears more deaf than adders to the voice
 Of any true decision. Nature craves
 All dues be render'd to their owners: now 175
 What nearer debt in all humanity
 Than wife is to the husband? If this law
 Of nature be corrupted through affection,
 And that great minds, of partial indulgence
 To their benumbed wills, resist the same, 180
 There is a law in each well-order'd nation
 To curb those raging appetites that are

173. *adders*] *Q, F*; *adders' conj. apud Camb.* 179-80. *minds, . . . indulgence / To . . . wills,*] *Rowe (subst.)*; *minde . . . indulgence, / To . . . wills Q, F.*

168. *moral philosophy*] The sixteenth-century term for political philosophy, although early commentators supposed it to be an error (cf. *Variorum* note, which suggests moreover how common the phrase was). Aristotle's opinion may be found in the *Ethics*, 1.3 (i.e. very early in the work, where any casual reader might find it), and was well known: otherwise, Erasmus' *Colloquies* ('De colloquiorum utilitate'), which quotes Aristotle, may be the source.

170. *distemper'd*] diseased, disordered (of the body): deranged (of the mind): disturbed, disproportioned (of the bodily humours). Effectually, all three senses are present.

171. *determination*] judicial decision.

172. '*Twixt . . . wrong*] Hector takes much the same (Aristotelian) view of Justice as Ulysses does (cf. note to 1.iii.117).

173. *ears . . . adders*] Proverbial: cf. Tilley A 32, and Psalm lviii ('Even like the deaf adder that stoppeth her ears; which refuseth to hear the voice of the charmer, charm he never so wisely'). (I cite the Book of Common

Prayer as likely to be the version most familiar to Shakespeare.)

175. *All . . . owners*] Cf. Tilley D 634, and Romans xiii. 7.

176-7. *What . . . husband?*] Cf. Aristotle, *Ethics*, v.6: 'Hence justice between husband and wife comes nearer true justice than does that between master and slaves, or that between the father and his family. It is in fact justice between husband and wife that is the true form of domestic justice.'

176. *humanity*] human nature.

178. *affection*] (a) passion, lust (as opposed to reason); (b) bias, partiality (OED 8).

179. *that*] Cf. Abbott §285.

of] = through.

partial indulgence] sympathetic or lenient gratification of a desire. (The phrase also has a technical significance in Roman Catholic usage.)

180. *benumbed*] insentient: 'That is, inflexible, immoveable, no longer obedient to superior direction' (Johnson).

182. *curb*] restrain. Almost always used figuratively by Shakespeare: cf.

Most disobedient and refractory.
 If Helen then be wife to Sparta's king,
 As it is known she is, these moral laws 185
 Of nature and of nations speak aloud
 To have her back return'd: thus to persist
 In doing wrong extenuates not wrong,
 But makes it much more heavy. Hector's opinion
 Is this in way of truth: yet ne'ertheless, 190
 My spritely brethren, I propend to you
 In resolution to keep Helen still
 For 'tis a cause that hath no mean dependence
 Upon our joint and several dignities.
Troil. Why, there you touch'd the life of our design: 195
 Were it not glory that we more affected
 Than the performance of our heaving spleens,
 I would not wish a drop of Trojan blood
 Spent more in her defence. But, worthy Hector,
 She is a theme of honour and renown, 200
 A spur to valiant and magnanimous deeds,

186. nations] *Q*; Nation *F*. 195. Why,] *Theobald*; Why *Q*; Why? *F*.

Lucr., l. 706, 'curb his heat'; *Mer. V.* 1.ii.23-4, 'the will of a living daughter curb'd'; *Shr.* iv.i.196, 'curb her mad and headstrong humour'; *Cor.* iii.i.38, 'curb the will of the nobility'.

183. *refractory*] stubborn, perverse, rebellious.

185-6. *moral . . . nations*] A common distinction, although the law of nations is really a derivative from natural law (and that from divine law): cf. Hooker, *Of the Laws of Ecclesiastical Polity*, i.iii-x; Aristotle, *Ethics*, v.7.

189-90. *Hector's . . . truth*] Hector admits both an absolute and a relative standard: absolutely, it is wrong to keep Helen and to continue the war; but on the other hand, honour is also properly concerned, and their honours would be impugned if they did not keep Helen.

191. *spritely*] animated, gay.

propend] incline, am disposed (not used elsewhere in Shakespeare).

193. *For*] because, in so far as; cf. *Meas.* ii.i.27-8 ('You may not so extenuate his offence / For I have had such faults').

dependence] consequence: i.e. the propriety of keeping Helen will appear, in so far as our honours are known to be engaged in the quarrel. (There is a further sense of *dependence* —'affair of honour, awaiting settlement': OED 6b—which, while not fitting the logic of the sentence, may explain Shakespeare's choice of the word in arguing from the motives of an honourable dispute.)

194. *several*] particular, individual.

196. *glory*] fame, renown.

affected] aimed at, aspired to.

197. *performance . . . spleens*] operation of proud tempers: 'execution of spite and resentment' (Johnson).

200. *theme*] cause, motive for action.

201. *magnanimous*] fitting the noble nature, the 'great in mind' (cf. *Ethics*, iv.3; the desire of men like

Whose present courage may beat down our foes,
 And fame in time to come canonize us;
 For I presume brave Hector would not lose
 So rich advantage of a promis'd glory 205
 As smiles upon the forehead of this action
 For the wide world's revenue.

Hect.

I am yours,

You valiant offspring of great Priamus.
 I have a roisting challenge sent amongst
 The dull and factious nobles of the Greeks 210
 Will strike amazement to their drowsy spirits.
 I was advertis'd their great general slept
 Whilst emulation in the army crept:
 This, I presume, will wake him. *Exeunt.*

[SCENE III]

Enter THERSITES solus.

Thers. How now, Thersites! What, lost in the labyrinth
 of thy fury? Shall the elephant Ajax carry it thus?
 He beats me, and I rail at him. O worthy satis-
 faction! Would it were otherwise—that I could
 beat him, whilst he railed at me. 'Sfoot, I'll learn 5

211. strike] *F*; shriek *Q*.

Scene III

Troilus to perform glorious deeds is discussed at iv. 4).

202. *courage*] spirit, boldness (OED 3, 3d). The courage is that of the Trojans (derived from the very doing of the deeds).

203. *canonize*] Accented on the second syllable (cf. *Ham.* i. iv. 47).

204. *presume*] take it for granted that.

206. *forehead*] forefront, beginning.

207. *revenue*] Accented on the second syllable.

209. *roisting*] wild, boisterous.

211. *strike*] *Q*'s *shrike* (= shriek) is implausible: the tone of Hector's challenge is rather contemptuous than melodramatic; and the form *shrike* could only arise as a misreading

of *strike* if the copy were in an Italian hand, rather than in Shakespeare's normal Secretary hand.

212. *advertis'd*] notified, informed (stress on second syllable).

213. *emulation*] 'envious contention' (Schmidt).

Scene III

2. *elephant Ajax*] Cf. i. ii. 21, 'slow as the elephant'.

carry it] have the better of it.

5-6. *I'll . . . devils*] Perhaps an allusion to the association of the comic clown with devils: cf. Marlowe, *Dr Faustus*, i. iv, iii. iii, and Greene, *Friar Bacon and Friar Bungay*, ll. 2011 73.

to conjure and raise devils but I'll see some issue of my spiteful execrations. Then there's Achilles: a rare enginer. If Troy be not taken till these two undermine it, the walls will stand till they fall of themselves. O thou great thunder-darter of Olympus, forget that thou art Jove the king of gods: and Mercury, lose all the serpentine craft of thy caduceus, if ye take not that little little less than little wit from them that they have; which short-armed ignorance itself knows is so abundant scarce, it will not in circumvention deliver a fly from a spider without drawing their massy irons and cutting the web. After this, the vengeance on the whole camp—or rather, the Neapolitan bone-ache; for that methinks is the curse depending on those that war for a placket. I have said my prayers, and devil Envy say 'Amen'. What ho! my Lord Achilles!

13. ye] *Q*; thou *F*. 17. their] *Q*; the *F*. 19. Neapolitan] *Q*; not in *F*.
 20. depending] *Q*; dependant *F*.

6. *but I'll*] unless I may: Walker conjectures *but I*.

8. *enginer*] (a) maker of military works or machines; (b) contriver, plotter.

12–13. *serpentine . . . caduceus*] Serpents entwined themselves about the rod of Mercury, who, besides being Jove's messenger, typified prudence, skill, cunning, and even theft and perjury, if gracefully performed (cf. *Metamorphoses* II, and *Wint.* IV. iii. 24–6, ' . . . Autolycus; who, being as I am, littered under Mercury, was likewise a snapper-up of unconsidered trifles').

13. *caduceus*] the staff of Mercury, which he received from Apollo: originally adorned with white ribbons, it later appears entwined about with two serpents. Mercury carried it as herald or messenger of the gods, and as conductor of souls to the Underworld (= psychopomp); it had magical powers, bestowed prosperity, and could turn objects to gold; and it

was the symbol of the settlement of quarrels.

15. *short-armed*] Ignorance is necessarily lacking in reach (= understanding, penetration, policy).

16. *circumvention*] craft, artifice.

17. *irons*] swords: cf. *Tw.N.* IV. i. 38 (also jestingly).

19–20. *Neapolitan bone-ache*] venereal disease (probably syphilis) usually supposed to have originated in Naples: cf. Buttons of Naples = 'syphilitic buboes' (Nares, cited OED: *button* 11).

21. *placket*] apron, petticoat, or skirt: hence (derisively) a woman. Also, a slit in the skirt, and, by analogy, the pudendum.

22. *Envy*] Traditionally, one of the seven deadly sins. R. Simpson (*Academy*, IX, 1876, p. 402) first noticed that, in the revised epilogue to *Mucedorus* (1610 edn), Envy is made to say Amen; but the date of the revision is unknown.

Patro. [*Within.*] Who's there?—Thersites? Good Thersites, come in and rail.

25

Thers. If I could a' remembered a gilt counterfeit, thou couldst not have slipped out of my contemplation: but it is no matter—thyself upon thyself! The common curse of mankind, folly and ignorance, be thine in great revenue: Heaven bless thee from a tutor, and discipline come not near thee! Let thy blood be thy direction till thy death: then if she that lays thee out says thou art a fair corse, I'll be sworn and sworn upon't, she never shrouded any but lazars. Amen.

35

Enter PATROCLUS.

Where's Achilles?

Patro. What, art thou devout? Wast thou in prayer?

Thers. Ay, the heavens hear me!

Patro. Amen.

Achill. [*Within.*] Who's there?

40

Patro. Thersites, my lord.

Achill. [*Within.*] Where? where?—O where?—Art thou come?

Enter ACHILLES.

Why, my cheese, my digestion, why hast thou not served thyself in to my table so many meals?

45

24 S.D.] *NCS, anon. conj. apud Camb.; Enter Patroclus | F (after 23); not in Q. Thersites? Good] Q (subst.); Thersites. Good F. 26. a'] Q; have F. gilt] F; guilt Q. 27. couldst] Q; would'st F. 33. art] F; art not Q. 35 S.D.] *NCS, anon. conj. apud Camb.; after 23, F. 37. in] Q; in a F. 39.] Q; not in F. 40 S.D.] This edn (also at 42); not in Q, F. 42. Where? where?—O where?] Q (subst.); Where, where, F. 43 S.D. Enter ACHILLES.]. Here, this edn; before 40, Q, F.**

24 S.D.] It is possible for Patroclus to enter here (as in F) and to watch Thersites without hearing him, but it is surely better that he should remain offstage during most of this ensuing speech. (F's entry might be a prompter's 'warning' or an entry from a distance.)

26. *gilt counterfeit*] false coin (=slip):

hence *slipped out* (l. 27).

28. *thyself upon thyself*] 'For you to remain yourself is your own worst punishment.'

32. *blood*] fleshly or passional nature.

44. *cheese*] Traditionally a digestive after meals: cf. Tilley C 269.

45. *in to*] (QF *into*) Last words in a

Come, what's Agamemnon?

Thers. Thy commander, Achilles: then tell me
Patroclus, what's Achilles?

Patro. Thy lord, Thersites: then tell me I pray thee,
what's Thersites? 50

Thers. Thy knower, Patroclus: then tell me Patroclus,
what art thou?

Patro. Thou mayst tell that knowest.

Achill. O tell, tell.

Thers. I'll decline the whole question. Agamemnon 55
commands Achilles, Achilles is my lord, I am
Patroclus' knower, and Patroclus is a fool.

Patro. You rascal!

Thers. Peace, fool, I have not done.

Achill. He is a privileged man: proceed, Thersites. 60

Thers. Agamemnon is a fool, Achilles is a fool, Ther-
sites is a fool, and, as aforesaid, Patroclus is a fool.

Achill. Derive this: come.

Thers. Agamemnon is a fool to offer to command
Achilles, Achilles is a fool to be commanded of 65
Agamemnon, Thersites is a fool to serve such a
fool, and this Patroclus is a fool positive.

Patro. Why am I a fool?

Thers. Make that demand of the Creator, it suffices me
thou art. Look you, who comes here? 70

50. Thersites] *Q*; thy selfe *F*. 53. mayst] *F* (maist); must *Q*. 58-62.] *F*;
not in *Q*. 65-6. of Agamemnon] *F*; not in *Q*. 67. this] *Q*; not in *F*.
69. of the Creator] *Tatlock*; to the Creator *F*; of the Prouer *Q*. 70 S.D.] *Q*;
after 68, *F*. DIOMEDES and AJAX] *As Capell*; *Diomed, Aiax & Calcas* / *Q, F* (subst.).

crowded line in *Q*: *F* followed. The usual phrase is *to serve in a meal* (i.e. *in* = adv.).

53. *mayst*] *Q*'s *must* is perhaps too emphatic for the tone of this by-play; Patroclus is merely off-hand here, and only acknowledges being stung at l. 58.

55. *decline*] 'recite formally or in definite order' (OED 20b: 'transferred sense of the grammatical term').

60. *privileged man*] fool officially recognized, and therefore at liberty

to be disrespectful with impunity (cf. l. 94 below; *AYL* II.vii.47-9: 'I must have liberty / Withal, as large a charter as the wind, / To blow on whom I please, for so fools have'; *Tw.N.* I.v.93-4).

67. *fool positive*] absolute fool: the rest are fools only in respect of the reason given.

69. *Creator*] *Q*'s *Prover* is nonsense—Thersites is himself the 'prover'—but a misreading of *Creator* is perhaps just possible.

Enter AGAMEMNON, ULYSSES, NESTOR, DIOMEDES,
and AJAX.

Achill. Patroclus, I'll speak with nobody. Come in with me, Thersites.

Exit.

Thers. Here is such patchery, such juggling, and such knavery! All the argument is a whore and a cuckold: a good quarrel to draw emulous factions, 75
and bleed to death upon. Now the dry serpigo on the subject, and war and lechery confound all! [*Exit.*]

Agam. Where is Achilles?

Patro. Within his tent, but ill dispos'd, my lord.

Agam. Let it be known to him that we are here. 80

He sate our messengers, and we lay by

Our appertainings, visiting of him.

Let him be told so, lest perchance he think

We dare not move the question of our place,

Or know not what we are. 85

Patro. I shall say so to him. [*Exit.*]

Ulyss. We saw him at the opening of his tent:

He is not sick.

Ajax. Yes, lion-sick—sick of proud heart. You may call

71. Patroclus] *F*; Come *Patroclus* / *Q*. 72 S.D.] *F*; not in *Q*. 74-5. a
whore . . . cuckold] *Q*; a Cuckold and a Whore *F*. 75. emulous factions]
Q; emulations, factions *F*. 76-7. Now . . . all] *F*; not in *Q*. 77 S.D.]
Theobald; not in *Q*, *F*. 81. He sate our] *Q*; He sent our *F*; He shent our
Theobald; He sent us *Hanmer*; We sent our *Collier, conj. Theobald*; He rates our
conj. Dyce. 82. appertainings] *Q*; appertainments *F*. 83. so, lest] *Q*; of,
so *F*. 86. say so] *Q*; so say *F*. 86 S.D.] *Rowe*³; not in *Q*, *F*. 89. lion-
sick] *Rowe*; Lion sick *Q*, *F* (*subst.*). of] *Q*; of a *F*.

73. *patchery*] fool's play, clownage, cheating (cf. *juggling*), and cf. *patch* = domestic fool or clown (after Cardinal Wolsey's fool). (See also *MND* III. ii. 9, IV. i. 208, and Professor Brooks's notes *ad loc.*)

75. *emulous*] actuated by a spirit of rivalry: competitive.

76. *serpigo*] parties in rivalry.

76. *serpigo*] General term for creeping skin disease.

79. *ill dispos'd*] indisposed, unwell.

81. *sate*] ignored. *Q*'s reading was successfully defended by Hulme (*Explorations*, p. 260). *F*'s apparent cor-

rection (*sent*) tempted editors to emend further—either the subject (*We sent*), or the verb (*He shent*).

82. *appertainings*] that which belongs to an office: visible and apparent signs of authority. Both *Q* and *F* readings (*appertainings*, *appertainments*) each appear only once in the canon.

84.] 'We dare not assert that we are his commander.'

89. *lion-sick*] The lion was proverbially proud (as Ajax goes on to explain).

89-91. *You . . . pride*] Ajax rejects

it melancholy if you will favour the man, but by 90
my head 'tis pride. But why? why? Let him show
us a cause. A word, my lord. [*Takes Agamemnon aside.*]

Nest. What moves Ajax thus to bay at him?

Ulyss. Achilles hath inveigled his fool from him.

Nest. Who, Thersites?

95

Ulyss. He.

Nest. Then will Ajax lack matter, if he have lost his
argument.

Ulyss. No: you see, he is his argument, that has his
argument, Achilles.

100

Nest. All the better: their fraction is more our wish
than their faction; but it was a strong composure a
fool could disunite.

Ulyss. The amity that wisdom knits not, folly may
easily untie.

105

Enter PATROCLUS.

Here comes Patroclus.

Nest. No Achilles with him.

Ulyss. The elephant hath joints, but none for courtesy:
His legs are legs for necessity, not for flexure.

90. if you] *Q*; if *F*. 92. a] *Q*; the *F*. A . . . lord] *F*; not in *Q*. 92 S.D.]
Malone; not in *Q, F*. 99. argument, that] *Q*; argument that *F*. 100.
argument, Achilles] *F*₃; argument *Achilles* / *Q, F*. 102. composure] *Q*;
counsell that *F*; composure that *Johnson*. 104. knits not,] *Q*; knits, not *F*.
105 S.D.] *F*; not in *Q*. 106. him.] *Q*; him? *F*. 108. flexure] *Q*; flight *F*.

the sophisticated explanation of
humorous imbalance (*melancholy*), and
affects a plain man's bluntness. He
also accuses Achilles of a sin (*pride* =
the chief of the deadly seven), rather
than of an affectation.

98. *argument*] (a) theme, subject;
(b) disputation.

99-100.] Ulysses says, in effect,
'Observe that Achilles, having stolen
Thersites, is now Ajax' theme, and
Ajax has thereby acquired matter for
everlasting dispute' (i.e. an Achillean
[= endless] argument, concerning
Achilles). Grey (*Notes*, 1754) observed
the source of this quibble in Erasmus,

Adagia (Chil. 1, Cent. 7, Prov. 41).

101-2. *their fraction . . . faction*]
Better that Ajax and Achilles should
quarrel, than that they should form
an alliance [sc. against us].

102. *composure*] connection.

107-8.] Despite the assertion of
Aristotle (*Historia Animalium*), ele-
phants were for long believed to have
inflexible knee-joints; but the belief
rested on a proverb usually included
in Erasmus, *Adagia* ('Homo genibus
elephantinis'), which made the com-
parison between the beast and the
proud man.

Patro. Achilles bids me say he is much sorry
 If any thing more than your sport and pleasure 110
 Did move your greatness and this noble state
 To call upon him; he hopes it is no other
 But for your health and your digestion sake,
 An after-dinner's breath.

Agam. Hear you, Patroclus:
 We are too well acquainted with these answers; 115
 But his evasion, wing'd thus swift with scorn,
 Cannot outfly our apprehensions.
 Much attribute he hath, and much the reason
 Why we ascribe it to him; yet all his virtues,
 Not virtuously on his own part beheld, 120
 Do in our eyes begin to lose their gloss—
 Yea, like fair fruit in an unwholesome dish,
 Are like to rot untasted. Go and tell him
 We come to speak with him, and you shall not sin
 If you do say we think him over-proud 125
 And under-honest, in self-assumption greater
 Than in the note of judgement; and worthier than
 himself
 Here tend the savage strangeness he puts on,
 Disguise the holy strength of their command,
 And underwrite in an observing kind 130

114. after-dinner's] *Rowe* (*subst.*); after Dinners *Q, F.* 120. on] *Q*; of *F.*
 122. Yea] *Q*; Yea, and *F.* 124. come] *Q*; came *F.* 128. tend] *Q*; tends
F. on,] *F*; on *Q*.

111. *state*] council, group of nobles.

113. *digestion*] uninflected genitive (to avoid two sibilants together); cf. Franz §199.

114. *breath*] 'gentle exercise' (Schmidt): cf. iv.v.92.

117. *apprehensions*] (a) understandings; (b) power of arrest.

118. *attribute*] (a) quality ascribed or recognized; (b) reputation accorded. Cf. *Ham.* i.iv.20-2 ('it takes / From our achievements, though perform'd at height, / The pith and marrow of our attribute').

119-20. *all . . . beheld*] The play on

virtues / *virtuously* is a little forced: it might be more effective, were we to read *beheld* as = kept, sustained (OED notes no example later than 1525). Mason's conjecture *upheld* was sensible.

127.] A rather awkward Alexandrine.

note of judgement] 'distinctive mark of good judgment' (Deighton).

128. *tend*] wait on, attend.

savage strangeness] barbarous reserve.

130. *underwrite*] submit to.

in . . . kind] with deference or respect.

His humorous predominance—yea, watch
 His course and time, his ebbs and flows, as if
 The passage and whole stream of this commencement
 Rode on his tide. Go tell him this, and add
 That if he overhold his price so much 135
 We'll none of him, but let him, like an engine
 Not portable, lie under this report:
 'Bring action hither, this cannot go to war.'
 A stirring dwarf we do allowance give

132. course and time] *Q*; course and times *Pope*; pettish lines *F*; pettish lures *Hanmer*. and flows] *Q*; his flowes *F*. as] *F*; and *Q*. 133. stream . . . commencement] *This edn, conj. Malone*; streame of his commencement *Q*; carriage of this action *F*.

131. *humorous*] capricious, impulsive (from imbalance of the humours in the body).

131-4. *yea . . . tide*] I retain those readings which support the sustained image of varying tidal streams (*course, time, ebbs, flows, passage, stream, rode, tide*), and which show the relation of the speech to those others throughout the play which deal with wild waters and with merchants crossing seas (1.i.102-4; 11.ii.65, 75, 83-4; and 1.iii.111-13, v.ii.170-1). *F*'s *lines* has no obvious meaning in the context: *Hanmer*'s emendation (*lunes*) is attractive, the word being found elsewhere in Shakespeare (*Wint.* 11.ii.30). Yet *lines* (emended to *lunes*) occurs in *Wiv.* 1v.ii.17, and OED notes on a line = in a rage (Warwickshire dialect).

132. *course*] flow, current; direction of flow: cf. *Oth.* 111.iii.460-2, ' . . . the Pontic sea, / Whose icy current and compulsive course, / Ne'er feels retiring ebb, but keeps due on'.

time] rhythm; time of oscillation or revolution (as of a tide, or of the moon).

133. *passage*] channel, route.

stream] (a) current, flow (especially of tidal water); (b) motion; drift or tendency (OED cites Chapman, *Iliad*, 1.272: 'Give not stream / To all thy power'; but perhaps better cf. *Tim.* 1v.1.27: 'gainst the stream of

virtue'; v.iv.6; *Meas.* 111.ii.138; *All's W.* 1v.iii.24).

commencement] beginning (cf. 1.iii.1-17): Schmidt glosses 'undertaking, enterprise'; perhaps = thing begun. Yet *commencement* is interpreted as *comitia* (e.g. by Littleton's *Latin Dictionary*, 1735), which in turn may be 'assembly, convocation, parliament'. Emendation to *commercement* (= business) is unnecessary.

135. *overhold*] overestimate, hold at too high a rate. Apparently a nonce-word.

136. *engine*] military machine, usually gun, ram, or catapult; cf. 1.iii.208, and *Cor.* v.iv.18-20: 'When he walks, he moves like an engine, and the ground shrinks before his tread-ing'.

137.] The deliberate iteration of *portable . . . report* is an example of what Puttenham called Auricular Figures, ' . . . those which worke alteration in th'eare by sound . . . And so long as this qualitie extendeth but to the outward tuning of the speach, reaching no higher then th'eare and forcing the mynde little or nothing, it is that vertue which the Greeks called *Enargia* and is the office of the auricular figures to performe' (*Arte of English Poesie*, 111.x).

139. *stirring*] active.

allowance] praise, approbation.

Before a sleeping giant. Tell him so.

140

Patro. I shall, and bring his answer presently.

[*Exit.*]

Agam. In second voice we'll not be satisfied:

We come to speak with him. Ulysses, enter you.

Exit Ulysses.

Ajax. What is he more than another?

Agam. No more than what he thinks he is.

145

Ajax. Is he so much? Do you not think he thinks himself a better man than I am?

Agam. No question.

Ajax. Will you subscribe his thought, and say he is?

Agam. No, noble Ajax; you are as strong, as valiant, as wise; no less noble, much more gentle, and altogether more tractable.

150

Ajax. Why should a man be proud? How doth pride grow? I know not what pride is.

Agam. Your mind is the clearer, Ajax, and your virtues the fairer. He that is proud eats up himself: pride is his own glass, his own trumpet, his own chronicle; and whatever praises itself, but in the deed, devours the deed in the praise.

155

Enter ULYSSES.

Ajax. I do hate a proud man as I do hate the engendering of toads.

160

Nest. [*Aside.*] And yet he loves himself: is't not strange?

141 S.D.] *Rowe*; not in *Q*, *F*. 143. enter you] *F*; entretaine *Q*. 143 S.D.] *F*; not in *Q*. 146. much?] *F*3; much: *Q*; much, *F*. 154. pride] *Q*; it *F*. 155. Ajax] *F*; not in *Q*. 160. as I do] *Q*; as I *F*. 162 S.D.] *Johnson*; not in *Q*, *F*. 162. And] *Q*; not in *F*.

142.] 'We will not tolerate a mere messenger.'

143. enter you] *Q*'s *entertain* is a plausible error (= engage an enemy, OED 9c: engage in a task, 16), but the syntax seems to be against its reading.

149. subscribe] admit, agree with.

156. *He . . . himself*] Pride is as much a form of self-consumption as lechery (v. iv. 35) or civil disorder (i. iii. 119-24).

158-9. *whatever . . . praise*] Agamemnon agrees, in this, with Æneas (i. iii. 240-3), but the matter was a commonplace: cf. Proverbs xxvii. 2, and S. Guazzo, *Civile Conversation*, trans. George Pettie, Tudor Translations series (1925), II. iii.

158. *but*] except, save.

160-1. *the . . . toads*] An image of profound loathing for Othello also (*Oth.* iv. ii. 62-3).

Ulyss. Achilles will not to the field tomorrow.

Agam. What's his excuse?

Ulyss. He doth rely on none,

But carries on the stream of his dispose

165

Without observance or respect of any,

In will peculiar and in self-admission.

Agam. Why will he not, upon our fair request,

Untent his person, and share th'air with us?

Ulyss. Things small as nothing, for request's sake only, 170

He makes important; possess'd he is with greatness,

And speaks not to himself but with a pride

That quarrels at self-breath. Imagin'd worth

Holds in his blood such swol'n and hot discourse

That 'twixt his mental and his active parts

175

Kingdom'd Achilles in commotion rages

168. Why will] *Q*; Why, will *F*.

Pope; requests *Q*, *F*; request *Var.* '73.

169. th'air] *Q*; the air *F*.

170. request's]

163. *will not to*] will not go to: omission of the verb of motion is common (cf. Abbott §405).

165. *carries on*] maintains, keeps up (OED's first example in this sense). Shakespeare's usual idiom is *holds up* (cf. *MND* III.ii.239).

167. *In will peculiar*] self-willed (cf. Hector at II.ii.54: 'But value dwells not in particular will').

in self-admission] trusting only his own judgement.

170. *for . . . only*] merely because they were requested.

171. *possess'd . . . greatness*] His assurance of his own superiority (which = *pride*, the chief deadly sin, and that by which the devils fell) now possesses him, as if a devil had entered him.

172-3. *And . . . self-breath*] This is surely hypothetical and hyperbolic: Achilles is hardly in soliloquy. Ulysses appears to infer, from the contempt of Achilles' address to him, that Achilles disdains speech of *any* kind: cf. the burlesque of such pride in Ajax, at III.iii.268ff.

173-7. *Imagin'd . . . himself*] Pride

is now precisely equated with the self-consuming civil war of I.iii.119-24; cf. note to l. 156 above. The error of Achilles is to dwell on imaginary worth attributed to *himself*: that of Troilus, on such worth attributed to another. The personal and metaphysical disorders which follow are much alike.

175. *mental . . . parts*] mind and body; yet Achilles' sickness is more profound than such an antithesis would suggest. Perhaps cf. *Caes.* II.i.66-7: 'The genius and the mortal instruments / Are then in council' (where *mortal instruments* is surely other than the power of physical act?). There may be (in the *Troilus* line) a hint of Aristotle's distinction between *gnosis* and *praxis* (*Ethics*, I.3).

176-7. *Kingdom'd . . . himself*] cf. Tilley K 89, which derives from Matthew xii.25: 'Every kingdom divided against itself is brought to desolation'. Perhaps cf. also Proverbs xxv.29: 'He that hath no rule over his own spirit is like a city that is broken down, and without walls'.

176. *Kingdom'd*] fashioned like a

And batters down himself. What should I say?
He is so plaguy proud that the death-tokens of it
Cry 'No recovery'.

Agam. Let Ajax go to him.

Dear lord, go you and greet him in his tent. 180
'Tis said he holds you well, and will be led
At your request a little from himself.

Ulyss. O Agamemnon, let it not be so!

We'll consecrate the steps that Ajax makes
When they go from Achilles. Shall the proud lord 185
That bastes his arrogance with his own seam
And never suffers matter of the world
Enter his thoughts, save such as do revolve
And ruminate himself—shall he be worshipp'd
Of that we hold an idol more than he? 190

No: this thrice worthy and right valiant lord
Shall not so stale his palm, nobly acquir'd,
Nor, by my will, assubjugate his merit—
As amply titled as Achilles is—
By going to Achilles. 195

That were to enlard his fat-already pride
And add more coals to Cancer when he burns
With entertaining great Hyperion.

177. down himself] *Q*; gainst it selfe *F*. 188. do] *F*; doth *Q*. 192. Shall]
Q; Must *F*. 194-5.] *As Johnson; one line, Q, F*. 194. titled] *F*; liked *Q*,
196. fat-already] *Capell*; fat already, *Q, F*.

kingdom. (Rare, as a form; but the notion is a commonplace: cf. *Caes.* II.i.67-8; *Cor.* I.i.95-6.)

178. *plaguy*] Steevens wished to omit the word, as both vulgar and extra-metrical; but it refers literally to a plague (= pride) of which Achilles already shows the symptomatic spots.

death-tokens] signs of mortal sickness (usually, plague): cf. 'Lord's tokens' (*LLL* v.ii.423).

181. *holds*] regards.

186. *seam*] fat, grease.

187-9. *And never . . . himself*] A difficult passage: Achilles only allows the business of the outer world to enter his thoughts in so far as that

leads him to reflect on himself and his own excellence.

188. *revolve*] consider, meditate on.

192. *stale*] 'lower (oneself, one's dignity) in estimation by excessive familiarity' (*OED* v², 2b).

palm] emblem of superiority or victory. (Hence, *stale his palm* = cheapen his laurels.)

193. *assubjugate*] subdue, render inferior.

196-8.] Cf. Tilley F 785.

197. *Cancer*] Zodiacal sign (the Crab) which the sun enters on 21 June, at the summer solstice: hence, a symbol of intense natural heat.

198. *Hyperion*] the Titan guiding the sun's chariot, and hence, the sun.

This lord go to him? Jupiter forbid,
And say in thunder 'Achilles, go to him!' 200

Nest. [*Aside.*] O, this is well: he rubs the vein of him.

Diom. [*Aside.*] And how his silence drinks up this applause!

Ajax. If I go to him, with my armed fist

I'll pash him o'er the face.

Agam. O no, you shall not go. 205

Ajax. And a be proud with me, I'll feeze his pride:

Let me go to him.

Ulyss. Not for the worth that hangs upon our quarrel.

Ajax. A paltry, insolent fellow!

Nest. [*Aside.*] How he describes himself! 210

Ajax. Can he not be sociable?

Ulyss. [*Aside.*] The raven chides blackness.

Ajax. I'll let his humours blood.

Agam. [*Aside.*] He will be the physician that should be
the patient. 215

Ajax. And all men were o' my mind—

Ulyss. [*Aside.*] Wit would be out of fashion.

Ajax. —a should not bear it so, a should eat swords
first. Shall pride carry it?

Nest. [*Aside.*] And 'twould, you'd carry half. 220

201–2 S.D.] *As Johnson; not in Q, F.* 202. this] *F*; his *Q.* 203–4.] *As Rowe*³;
as prose, Q, F. 204. pash] *F*; push *Q.* 206–7.] *As Q; as prose, F.* 206. a]
F; he *Q.* 210 S.D.] *As Capell (also 212, 214, 217, 220, 221, 223); not in*
Q, F. 213. let] *F*; tell *Q.* humours] *F*; humorous *Q*; humour's *Hudson*;
humours' *Stanton.* 216. o'] *Rowe*³; a *F*; of *Q.*

(Properly, the Titan is Helios, and borrows the name Hyperion from his father.)

201. *rub*s . . . *him*] encourages his humour.

202.] Cf. Sonnet 114, ll. 9–10: 'O 'tis the first: 'tis flatt'ry in my seeing, / And my great mind most kingly drinks it up'.

204. *pash*] strike or bruise violently; *Q*'s *push* is probably simple misreading. Despite the tone of *Ajax*' remarks here, the word could quite properly be used seriously in heroic contexts (see OED citations).

206. *feeze*] do for, settle. A vulgar

usage: cf. *Sly*'s quarrel, *Shr.* Ind. i. 1.

212.] Cf. Tilley R 34; yet Tilley cites only this passage and Webster, *White Devil*, v.iii:88.

213.] *Ajax* sees *Achilles* as altogether dominated by excess of humours, to be cured only by blood-letting: *humours* = indirect object. (Cf. S. Rowlands, *The Letting of Humours Blood in the Head-Vaine*, 1611 [1600].) *Q*'s reading is careless.

218. *eat swords*] be wounded, stabbed; *eat's words* (conj. Grey) is too mild for the threatening tone *Ajax* has adopted.

Ulyss. [*Aside.*] A would have ten shares.

Ajax. I will knead him, I'll make him supple.

Nest. [*Aside.*] He's not yet through warm. Force him
with praises—pour in, pour in, his ambition is dry.

Ulyss. [*To Agamemnon.*] My lord, you feed too much on this
dislike. 225

Nest. Our noble general, do not do so.

Diom. You must prepare to fight without Achilles.

Ulyss. Why, 'tis this naming of him does him harm.

Here is a man—but 'tis before his face,

I will be silent.

Nest. Wherefore should you so? 230

He is not emulous, as Achilles is.

Ulyss. Know the whole world, he is as valiant—

Ajax. A whoreson dog, that shall palter with us thus.

Would he were a Trojan!

Nest. What a vice were it in Ajax now— 235

Ulyss. If he were proud—

Diom. Or covetous of praise—

Ulyss. Ay, or surly borne—

Diom. Or strange, or self-affected.

Ulyss. Thank the heavens, lord, thou art of sweet composure,

Praise him that gat thee, she that gave thee suck; 241

Fam'd be thy tutor, and thy parts of nature

221. *Ulyss.*] *F*; *Ajax.* / *Q.* 221-2. shares. / *Ajax.* I will] *F*; shares. I will *Q.*

222-3. supple. / *Nest.* [*Aside.*] He's] *As Theobald*; supple, he's *Q, F* (*subst.*).

224. praises] *F*; praiers *Q.* pour in, his] *F*; poure, his *Q.* 225 S.D.] *As*

Capell; not in *Q, F.* 228. does] *Q*; doth *F.* 229-30.] *As prose, Q.*

229. man—] *Rowe*; man *Q*; man, *F.* 232. valiant—] *Q*; valiant. *F.*

233. with us thus] *Q*; thus with vs *F.* 239. self-affected] *F3*; selfe affected

Q, F. 241. gat] *Q*; got *F.* 242. Fam'd] *Q*; Fame *F.*

221-2.] See Introductipn, p. 12.

221. *ten shares*] = the whole;
Ulysses emends *Nestor's* sarcasm.

223. *Force*] (= farce) stuff: cf.
forcemeat.

233.] *that shall*] who thinks he can;
who sets up to.

241-8.] Cf. Ovid, *Metamorphoses*,
iv. 322-6 (noted by Warburton in
Theobald), and *Shr.* iv. v. 38-40 (based
upon Golding's translation of the
same lines: noted by Steevens).

Steevens suggested, here, an allusion
to Luke xi. 27: 'Blessed is the womb
that bare thee, and the paps which
thou has sucked' ('the pappes which
gaue thee sucke': Book of Common
Prayer, 1549).

241. *she*] Treated as if uninflected:
cf. Abbott §211; Franz §287a-h;
O. Jespersen, *Progress in Language*
(1909), p. 154.

242-3.] *F's* hyperbole and paradox
—*Ajax's nature* is better than the

Thrice fam'd beyond, beyond all erudition;
 But he that disciplin'd thine arms to fight,
 Let Mars divide eternity in twain 245
 And give him half; and, for thy vigour,
 Bull-bearing Milo his addition yield
 To sinewy Ajax. I will not praise thy wisdom,
 Which like a bourn, a pale, a shore, confines
 Thy spacious and dilated parts. Here's Nestor, 250
 Instructed by the antiquary times—
 He must, he is, he cannot but be wise;
 But pardon, father Nestor, were your days
 As green as Ajax', and your brain so temper'd,
 You should not have the eminence of him, 255
 But be as Ajax.

Ajax. [To *Nestor*.] Shall I call you father?

Nest. Ay, my good son.

Diom. Be rul'd by him, Lord Ajax.

Ulyss. There is no tarrying here: the hart Achilles

243. beyond, beyond all] *F*; beyond all thy *Q*. 244. thine] *Q*; thy *F*.
 249. bourn] *F*; boord *Q*. 250. Thy] *F*; This *Q*. 254. Ajax'] *Hanmer*;
Ajax / *Q, F*. 256 S.D.] *This edn*; not in *Q, F*. 257. *Nest.*] *Q*; *Vlis.* / *F*.

erudition of others—is preferable to *Q*'s *beyond all thy erudition*. Walker (NCS) explains *thy* as caught from l. 242: the words (in *Q*) are in perfect register vertically.

247. *Bull-bearing*] There may be a sly allusion to the proverb 'He may bear a bull that hath borne a calf': cf. Erasmus, *Adagia* 90D ('Taurum tollet, qui vitulum sustulerit') and Tilley B 711 (= small sins in youth lead to great sins in age: cf. Jonson, *Epigrams*, 'On Mill, my Lady's Woman'). *Bull-bearing Milo*, in this sense, must have gone from bad to worse, and Ajax has outdone him.

Milo] athlete of Crotona, of immense strength: said to have carried some yards, slain with his fist, and eaten, a young bull, all in one day.

addition] title granted in honour of some excellence (cf. *Cor.* 1. ix. 65).

249. *bourn*] boundary.

pale] fence, barrier.

251. *antiquary*] ancient, of antiquity; OED gives this as the primary sense, and cites (besides this) an example from 1877: otherwise, used elliptically as substantive. Stressed on the first syllable.

252.] The three verbs are not quite congruous (cf. 1. iii. 288).

254. *green*] inexperienced, raw: sometimes used pejoratively; cf. *H5* II. iv. 136, *Ant.* 1. v. 74.

temper'd] composed, disposed.

255. *have . . . him*] be (counted) superior to him.

257. *Nest.*] There is no point in giving this speech to Ulysses. *All* the Greeks have flattered Ajax; and it is to Nestor (to whom he has just been so flatteringly compared) that Ajax naturally turns for direction.

Keeps thicket. Please it our great general
 To call together all his state of war: 260
 Fresh kings are come to Troy. Tomorrow
 We must with all our main of power stand fast;
 And here's a lord—come knights from east to west
 And cull their flower—Ajax shall cope the best.

Agam. Go we to council: let Achilles sleep. 265
 Light boats sail swift, though greater hulks draw deep.

Exeunt.

259. great] *Q*; not in *F*. 264. cull] *F*; call *Q*. 266. sail] *Q*; may saile
F. hulks] *Q*; bulkes *F*.

259. *Keeps thicket*] Ulysses thinks in
 terms of hunting; cf. i.i.115,
 v.vi.30-1.

260. *state of war*] military staff.

261.] Metrically defective.

262. *main*] full might.

264. *cope*] prove a match for: cf.
 i.ii.34.

265. *council*] *Q*'s *counsel* is no error,
 but an alternative spelling.

266. *hulks*] large cargo vessels. *F*'s
greater bulks may in some way be
 connected with iv.iv.126 (*great bulk*
Achilles).

[ACT III]

[SCENE I]

Enter PANDARUS and a Servant.

Music sounds within.

Pand. Friend, you, pray you, a word: do you not follow
the young Lord Paris?

Serv. Ay sir, when he goes before me.

Pand. You depend upon him, I mean.

Serv. Sir, I do depend upon the Lord.

5

Pand. You depend upon a notable gentleman, I must
needs praise him.

Serv. The Lord be praised!

Pand. You know me, do you not?

Serv. Faith, sir, superficially.

10

Pand. Friend, know me better: I am the Lord Pandarus.

Serv. I hope I shall know your honour better.

Pand. I do desire it.

Serv. You are in the state of grace?

Pand. Grace? Not so, friend: honour and lordship are 15

ACT III

Scene 1

S.D. *Enter . . . Servant.*] *F*; *Enter Pandarus* | *Q*. *Music sounds within.*] *F*
(after *II.iii.266*); *not in Q*. 1. you not] *Q*; not you *F*. 4. mean.] *Q*;
meane? *F*. 6. notable] *Q*; noble *F*. 15. Grace?] *Q*; Grace, *F*.

5. *Lord*] quibbling on Lord (Paris)
and Lord (God). Until l. 15, the
servant plays with ideas of devotion
and theology, Pandarus with rank.

10. *superficially*] (a) outwardly;
(b) a little, slightly.

12.] 'I hope that I shall find you
grow a better man' (taken by
Pandarus to mean 'I hope to be

better acquainted with your lord-
ship').

14.] 'You are in charity, and free
from mortal sin' (taken by Pandarus
to mean 'You are a Duke').

15. *honour and lordship*] Cf. *Ethics*
(trans. J. Wilkinson, 1547): 'honors
and lordships maketh a man knowen'.

my titles. What music is this?

Serv. I do but partly know, sir: it is music in parts.

Pand. Know you the musicians?

Serv. Wholly, sir.

Pand. Who play they to?

20

Serv. To the hearers, sir.

Pand. At whose pleasure, friend?

Serv. At mine, sir, and theirs that love music.

Pand. Command, I mean, friend.

Serv. Who shall I command, sir?

25

Pand. Friend, we understand not one another: I am too courtly, and thou art too cunning. At whose request do these men play?

Serv. That's to't indeed, sir: marry, sir, at the request of Paris my lord, who is there in person; with him, the mortal Venus, the heart-blood of beauty, love's visible soul—

30

Pand. Who, my cousin Cressida?

Serv. No, sir, Helen: could not you find out that by her attributes?

35

Pand. It should seem, fellow, that thou hast not seen the Lady Cressida. I come to speak with Paris from the Prince Troilus: I will make a complimentary assault upon him, for my business seethes.

Serv. [*Aside.*] Soddan business: there's a stewed phrase indeed!

40

16. titles] *Q*; title *F*. 18. musicians?] *Q*; Musitians. *F*. 24. friend] *F*; not in *Q*. 27. art] *F*; not in *Q*. 30. who is] *Q*; who's *F*. 32. visible] *Hanmer*; invisible *Q, F*; invincible *conj. Becket*; indivisible *NCS, conj. Daniel*. soul—] *This edn*; soule: *Q*; soule. *F*. 34. not you] *Q*; you not *F*. 36. fellow, that] *F*; fellow *Q*. 37. Cressida] *F*; *Cressid* / *Q*.

32. *visible soul*] A paradox, like *mortal Venus*; *invisible soul* is tautological (in that a soul is necessarily unseen); *invincible soul* (*conj. Becket*) is perhaps a transferred epithet (since it is *Love* which is unconquerable); and *indivisible* (*NCS*, after *Daniel*) as applied to a soul, is as much a tautology as *invisible*. Of the servant's three affected phrases, the first is an oxymoron, the second an hyperbolic metaphor, and this, the last, a kind of

ellipsis—Helen is that soul (= quintessence) of the concept of Love, which (until she manifested it in her person) was never seen.

38–9. *complimentary assault*] constant attack of complimentary speeches (which follows).

39. *seethes*] is about to boil over (= I am in a hurry).

40. *Soddan*] (= *p. part. of seethe*) (a) boiled, saturated; (b) stewed: hence, of the stews or brothels.

Enter PARIS and HELEN [with Attendants].

Pand. Fair be to you, my lord, and to all this fair company; fair desires in all fair measure fairly guide them—especially to you, fair queen: fair thoughts be your fair pillow.

45

Helen. Dear lord, you are full of fair words.

Pand. You speak your fair pleasure, sweet queen. Fair prince, here is good broken music.

Paris. You have broke it, cousin, and by my life you shall make it whole again: you shall piece it out with a piece of your performance.

50

Helen. He is full of harmony.

Pand. Truly, lady, no.

Helen. O sir—

Pand. Rude, in sooth: in good sooth, very rude.

55

Paris. Well said, my lord; well, you say so in fits.

Pand. I have business to my lord, dear queen. My lord,

41. S.D. with Attendants] *Theobald* (*attended*); not in *Q,F*. 51-2. performance. | *Helen.* He] *Alexander*, *anon. conj. apud Camb.*; performance. *Nel*, he] *Q,F*, (*subst.*).

42-6.] It is just possible to distinguish senses of *fair* proper to each usage here, but the difficulty would hardly have been so apparent to the speakers (despite the way in which Helen caps Pandarus' compliment, l. 46). Courts, like all restricted societies, generate their own idiom, and devise many nice distinctions in the use of every common word or phrase (as do schools, and units of the armed services).

48. *broken music*] Possibly, music in parts (polyphonic music), but more probably music played by instruments of different families (e.g. woodwind and strings). Broken consorts were characteristic of court music: see F. W. Sternfeld, '*Troilus and Cressida: Music for the Play*', *English Institute Essays* (1952).

49. *broke*] interrupted.

52.] I give this speech to Helen (despite Paris' tendency to address or refer to her as 'Nell') because (a)

Helen, throughout the scene, is gently teasing Pandarus with mocking compliments; (b) Pandarus is more likely to reply to a remark *by* Helen, than to a polite observation *to* Helen; (c) in *Q*, the latter part of E(i) is a little crowded—the speech occurs low on E₄—and there are several times, as here, two short speeches to a line, so that it would be easy to misread a speech-heading as a mode of address (*Nel.* mis-set for *Hel.*, which is the speech-heading elsewhere on this page).

55. *Rude*] [I am] lacking in accomplishments.

56. *fits*] (a) short strains of music (or a dance); (b) recurrent spasms or paroxysms: cf. Pandarus' last speech (l. 55), which repeats itself, with slight variation.

57.] From this point onward, Pandarus tries to distract Helen's attention with trivialities, while speaking his message aside to Paris. Helen

will you vouchsafe me a word?

Helen. Nay, this shall not hedge us out: we'll hear you sing, certainly.

Pand. Well, sweet queen, you are pleasant with me.—
But marry, thus, my lord: my dear lord and most esteemed friend, your brother Troilus—

Helen. My Lord Pandarus, honey-sweet lord—

Pand. Go to, sweet queen, go to—commends himself
most affectionately to you—

Helen. You shall not bob us out of our melody; if you do, our melancholy upon your head.

Pand. Sweet queen, sweet queen, that's a sweet queen,
i'faith.

Helen. And to make a sweet lady sad is a sour offence.

Pand. Nay, that shall not serve your turn; that shall it not, in truth, la. Nay, I care not for such words: no, no.—And my lord, he desires you that if the King call for him at supper, you will make his excuse.

Helen. My Lord Pandarus.

Pand. What says my sweet queen, my very very sweet queen?

Paris. What exploit's in hand? Where sups he tonight?

Helen. Nay, but my lord—

Pand. What says my sweet queen?—My cousin will fall out with you: you must not know where he sups.

58. word?] *F*₂; word. *Q*, *F*. 67–8.] *As Hammer*; as *verse*, *Q*, *F*. 75. supper,] *F*; super. *Q*. 83. you: / you . . . sups] *As Capell*; you. / *Hel.* You . . . sups *Q*, *F*.

constantly attempts to persuade Pandarus to sing; Pandarus just as constantly fends her off, and does his embassy. Helen, despite the erroneous agreement of *Q* and *F* at l. 83, never finds out what they discuss.

59. *hedge us out*] keep us away (from your private talk); but cf. Schmidt 'elude us', and NCS 'fob us off'.

61. *pleasant*] playful, mocking.

67. *bob us out of*] cheat us of, deprive us of.

69–70; 72–4; 78–9.] Pandarus

speaks to Helen more and more as one might to a small child (cf. iv. ii, iv. iv).

83–4.] I allocate the speeches substantially as Capell—an arrangement which helps explain *My cousin will fall out with you*: i.e. Pandarus won't betray his secret explicitly, but feels that he can drop a hint to Paris—Cressida (= *my cousin*) will be annoyed if Paris persists in such questions.

Paris. I'll lay my life, with my disposer Cressida.

Pand. No, no, no such matter, you are wide: come, 85
your disposer is sick.

Paris. Well, I'll make's excuse.

Pand. Ay, good my lord: why should you say Cressida?
No, your poor disposer's sick.

Paris. I spy. 90

Pand. You spy? What do you spy?—Come, give me an
instrument. Now, sweet queen.

Helen. Why, this is kindly done.

Pand. My niece is horribly in love with a thing you
have, sweet queen. 95

Helen. She shall have it, my lord, if it be not my Lord
Paris.

Pand. He? No, she'll none of him: they two are twain.

Helen. Falling in after falling out may make them three.

Pand. Come, come, I'll hear no more of this: I'll sing 100
you a song now.

Helen. Ay, ay, prithee, now. By my troth, sweet lord,
thou hast a fine forehead.

84. I'll lay my life] *Q*; not in *F*. 87. make's] *Kittredge*, conj. *Capell*; makes *Q*;
make *F*. 89. your poor] *F*; your *Q*. 94. horribly] *Q*; horrible *F*. 102.
lord] *F*; lad *Q*.

84. *my disposer*] she who can do what she will with me (OED *dispose* v 8). That this is the sense of the word is suggested by ll. 94–9: Helen half-suspects an affair between Paris and Cressida.

90. *I spy*] Alluding to the children's game: Paris facetiously hints that he has understood Pandarus' implications.

91–3.] Pandarus at length consents to sing, in order to turn the conversation and evade the teasing of Paris. Helen still does not see what is going on.

94–5.] Pandarus includes Helen once more in the conversation; perhaps his remark implies merely that Helen has a lover and Cressida has not.

98. *they . . . twain*] they are on ill terms; cf. Tilley T 640.

99.] Helen's wit is bawdy—copulation may well lead to conception—but she is merely elaborating a proverb. Cf. *Paradise of Dainty Devices* (refrain of a poem by R. Edwardes): 'The falling out of faithful friends renewing is of love'. The ultimate source is Terence, *Andria*, 555 ('Amantium irae amoris integratio est') by way of Erasmus, *Adagia* 740B; see Tilley F 40, and F. P. Wilson, *Oxford Dictionary of English Proverbs*, p. 242.

103. *thou . . . forehead*] Possibly a hint of cuckoldry (cf. Tilley F 589) but Pandarus appears to be single, and the proverb is not dated before 1678. The forehead was supposed to reveal the mind (cf. Tilley F 590, and Erasmus, *Adagia* 524B, 'Ex fronte perspicere'), and may have been a general pointer to one's moral nature: cf. Ezekiel iii.9: 'As an

Pand. Ay, you may, you may.

Helen. Let thy song be love: this love will undo us all. 105

O Cupid, Cupid, Cupid!

Pand. Love? Ay, that it shall, i'faith.

Paris. Ay, good now, love, love, nothing but love.

Pand. In good troth it begins so.

[*Sings.*]

Love, love, nothing but love, still love, still more!

110

For O love's bow

Shoots buck and doe;

The shaft confounds

Not that it wounds,

But tickles still the sore.

115

These lovers cry O ho, they die!

Yet that which seems the wound to kill

Doth turn O ho, to Ha, ha, he!

So dying love lives still.

O ho, a while, but Ha, ha, ha!

120

O ho, groans out for Ha, ha, ha!—Heigh ho!

108. love, love, . . . love] *Q, F* (*subst.*); as song title (*italics*) *conj. Delius.* 109–

10. *Pand.* In . . . so. / *Love*] *F* (*subst.*); *Pand:* *Love* / *Q.* 109 S.D.] *Dyce*; not in *Q, F.* 111–14.] As *Pope*; *For . . . Doe* / *The . . . wounds* / *Q*; *For . . . Bow* /

Shootes . . . Doe / *The . . . wounds* / *F.* 113. *shaft confounds*] *F*; *shafts confound Q.*

116.] *Q, F*; *These . . . cry* / *O . . . die* / *Johnson.* 121. *Heigh ho!*] *Q, F*; as speech.

Var. '85, *conj. Ritson.*

adamant harder than flint have I made thy forehead'.

104. *you may*] 'Go along with you!'

105. *this . . . all*] The *Variorum* note suggests that this is a quotation from a song, citing Field, *A Woman is a Weathercock* ('What, musing and writing? O, this love will undo us all'): it is possible, yet I find it odd that both Helen and Paris should quote songs, and that Pandarus should take his cue only from Paris. (Professor Brooks suggests that Helen and Paris quote the *same* song, and that, if so, Helen's line is the name of the tune.)

108. *good now*] please; 'an interjectional expression denoting acquiescence, entreaty, expostulation, or surprise' (OED): cf. *Ham.* 1.1.73: 'Good now, sit down, and tell me'.

109.] Despite *Q*'s omission of the line, Pandarus' reply is clearly needed.

113–14.] 'The shaft doesn't hurt that which it pierces.'

115. *sore*] wound; (perhaps) buck of the fourth year (cf. *LLL* iv.ii. 56 ff.).

117. *wound to kill*] fatal wound.

121. *Heigh ho*] Taken by editors to be an interjection by Pandarus. There is, however, no good reason for excluding it from the song, because (a) both *Q* and *F* set the phrase in italic type, as with the song (although agreement of *Q* and *F* is not conclusive); (b) musically, two long notes for *Heigh ho!* would make the last line of the verse as long as the first (six beats); (c) the second part of the song plays, very largely, with sounds suggestive of sexual enjoyment (of which this might well be another);

Helen. In love, i'faith, to the very tip of the nose.

Paris. He eats nothing but doves, love, and that breeds hot blood, and hot blood begets hot thoughts, and hot thoughts beget hot deeds, and hot deeds is love. 125

Pand. Is this the generation of love? Hot blood, hot thoughts, and hot deeds? Why, they are vipers. Is love a generation of vipers? Sweet lord, who's afield today? 130

Paris. Hector, Deiphobus, Helenus, Antenor, and all the gallantry of Troy. I would fain have armed today, but my Nell would not have it so. How chance my brother Troilus went not?

Helen. He hangs the lip at something: you know all, Lord Pandarus. 135

Pand. Not I, honey-sweet queen; I long to hear how they sped today.—You'll remember your brother's excuse?

Paris. To a hair. 140

Pand. Farewell, sweet queen.

Helen. Commend me to your niece.

136. Pandarus.] *Q*; *Pandarus*? | *F*.

(d) it is not unprecedented for a song to end with broken utterance and an imperfect cadence: cf. the end of John Dowland's 'In darkness let me dwell'; (e) Helen's remark (l. 122) may be, quite plausibly, a comment upon the style of Pandarus' singing, and not (as Ritson supposed: *Remarks*, 1783) upon his involuntary sigh.

123. *doves*] Like pigeons (the two kinds were frequently confused), associated with love—first, from their behaviour (cf. billing and cooing), and secondly, from association with the doves that drew Venus' chariot. Not necessarily an aphrodisiac—Paris is facetious—but certainly a meat that heated the blood.

124–6. *hot . . . love*] A typical piece of wit, suppressing the false analogies (one hot thing is like another: like begets like) beneath the ambiguous

common term *hot* = (a) impassioned, angry; (b) sexually excited.

128. *vipers*] Sometimes referred to St Paul's shipwreck in Malta (Acts xxviii.3: 'There came a viper out of the heat, and fastened on his hand'); but I suspect that Proverbs xxiii is the source, with its association of strange women with whores (v. 27), the exciting effects of wine (v. 31), and the consequences of indulgence (v. 32: 'At last it biteth like a serpent, and stingeth like an adder'). *Adder* became *viper* for the sake of the joke in the next line.

129. *generation of vipers*] Cf. Matthew iii. 7, xii. 34, xxiii. 33; and Luke iii. 7.

132. *gallantry*] nobility; 'gallants' collectively. (Earliest example in OED, both for this sense and for the form of the word.)

140.] Cf. Tilley H 26.

Pand. I will, sweet queen.

[*Exit.*] *Sound a retreat.*

Paris. They're come from the field: let us to Priam's hall

To greet the warriors. Sweet Helen, I must woo you 145

To help unarm our Hector. His stubborn buckles,

With these your white enchanting fingers touch'd,

Shall more obey than to the edge of steel

Or force of Greekish sinews: you shall do more

Than all the island kings—disarm great Hector. 150

Helen. 'Twill make us proud to be his servant, Paris.

Yea, what he shall receive of us in duty

Gives us more palm in beauty than we have,

Yea, overshines ourself.

Paris. Sweet, above thought I love thee.

Exeunt. 155

[SCENE II]

Enter PANDARUS and Troilus' Man [, *meeting*].

Pand. How now, where's thy master? At my cousin
Cressida's?

Man. No sir, he stays for you to conduct him thither.

Enter TROILUS.

Pand. O here he comes! How now, how now?

Troil. Sirrah, walk off. [*Exit Man.*] 5

Pand. Have you seen my cousin?

Troil. No, Pandarus. I stalk about her door
Like a strange soul upon the Stygian banks

143 S.D. *Exit.*] *Rowe*; not in *Q, F.* 144. the field] *Q*; field *F.* 147. these]
F; this *Q.* 154-5. ourself. / *Paris.* Sweet,] *Pope*; our selfe. / *Par*: Sweet *Q*;
our selfe. / *Sweete F.* 155. thee] *F*; her *Q, Johnson.*

Scene II

S.D.] *Enter Pandarus and Troilus Man* / *F*; *Enter. Pandarus Troilus, man* / *Q*; *Enter*
a Servant, and Pandarus, meeting / *Capell.* 3. he stays] *F*; stayes *Q.* 5 S.D.]
Kittredge; *Exit Servant* / *Capell*; not in *Q, F.* 8. Like] *F*; Like to *Q.*

150. island kings] *Greeks*: cf.
Prologue, ll. 1-2.

Scene II
7. stalk] move in stately fashion, like
a ghost; cf. *Ham.* 1.1.53, 69.

Staying for waftage. O be thou my Charon,
 And give me swift transportance to those fields 10
 Where I may wallow in the lily beds
 Propos'd for the deserver! O gentle Pandar,
 From Cupid's shoulder pluck his painted wings
 And fly with me to Cressid!

Pand. Walk here i'th' orchard, I'll bring her straight. *Exit.*

Troil. I am giddy: expectation whirls me round. 16

Th'imaginary relish is so sweet
 That it enchants my sense: what will it be
 When that the wat'ry palate tastes indeed
 Love's thrice-repured nectar? Death, I fear me, 20

12. Pandar] *Q*; *Pandarus* / *F*. 15 S.D.] *As Dyce*; *Exit Pandarus* / *F*; not in *Q*.
 19. palate tastes] *Hanmer*; *pallats taste Q, F, Rowe, Pope*. 20. thrice-repured]
This edn; thrice repured *Q*; thrice reputed *F*.

9. *waftage*] passage by water; cf. *Err.* iv.i.96: 'A ship you sent me to, to hire waftage.'

Charon] infernal ferryman, who bore the souls of the dead over Styx to Elysium.

10. *transportance*] conveyance.

11. *wallow*] roll or turn, as upon a bed. The word has acquired as its primary sense (for modern ears) 'take delight in gross pleasures or a demoralizing way of life' (OED 6), and editors usually so gloss it; but there are many senses without this strong moral disapproval: e.g. OED 2 'roll about . . . while lying down'; OED 3 'roll about or lie prostrate in or upon some . . . yielding substance'. Shakespeare may have remembered Chaucer, *Troilus and Criseyde*, v.211: 'To bedde he goth, and walweth ther and torneth'.

lily beds] Probably less classical (*Aeneid*, vi.883) than Biblical (the Song of Solomon ii.16, iv.5, vi.1-2, vii.2): in any case, Virgil's lilies are merely part of the Elysian flora, whereas those of Solomon have an obvious sexual symbolism.

13.] Cf. *Faerie Queene*, iii.xii.23, 'And clapt on hie his coulour'd winges twaine'.

15.] *Pandarus*' business-like literalism is in strong contrast to *Troilus*' slightly strained hyperbole.

16-23.] For similar fear of excessive delight, cf. Lyly, *Endymion*, iii.iv.96-102: ' . . . lest imbracing sweetnesse beyond measure, I take a surfeit without recure'. Portia (*Mer.* V. iii.ii.111-14) also fears love's abundance, but does not go on (as *Troilus* does) to apprehend loss of 'distinction' in her senses: the perceptual confusion in that play is of a different order, and belongs to Bassanio (see note to ll. 35-8 below).

19. *wat'ry*] moistened by saliva; salivating.

20. *repured*] *F*'s *reputed* is the more common word and hence the more likely to be a mis-reading (this example of *repured* (as pp. adj.) being the only one given by OED); therefore, *praestat difficilior lectio*. In any case the contrast of fine / crude throughout the speech requires the *Q* reading here.

Sounding destruction, or some joy too fine,
 Too subtle-potent, tun'd too sharp in sweetness
 For the capacity of my ruder powers.
 I fear it much; and I do fear besides
 That I shall lose distinction in my joys,
 As doth a battle, when they charge on heaps
 The enemy flying.

25

Enter PANDARUS.

Pand. She's making her ready, she'll come straight.
 You must be witty, now: she does so blush, and
 fetches her wind so short, as if she were frayed
 with a spirit! I'll fetch her: it is the prettiest
 villain; she fetches her breath as short as a new-
 ta'en sparrow.

30

Exit.

21. Sounding] *Q, F*; Swounding *Camb.*; Swooning *Pope.* 22. subtle-potent] *Theobald*; subtil, potent] *Q, F (subst.).* tun'd] *Q*; and *F.* 27 S.D.] *F*; not in *Q.* 30. frayed] *Capell (subst.).*; fraid *Q, F*; 'fraid *Hanmer.* 31. spirit] *Q*; sprite *F.* 32. as short] *Q*; so short *F.* 33 S.D.] *Dyce*; *Exit Pand.* / *F*; not in *Q.*

21. *Sounding destruction*] dissolution of consciousness by swooning (of which *sounding* is an alternative form). The phrase is less likely to be parenthetical (a gloss upon Death), than the second term in a series of three possible consequences: (1) death (at worst), or (2) sounding destruction, or (at least) (3) some joy too fine. Orger's conjecture (*distraction*) is plausible—Shakespeare elsewhere uses the senses of 'violent perturbation of mind' (*Ant.* iv.i.9) and 'mental derangement' (Sonnet 119)—but one would in that case have to read the present phrase as 'perturbation great enough to cause unconsciousness', which seems a little forced.

22. *tun'd . . . sweetness*] *F*'s and produces an oxymoron (excess in one kind produces its contrary: cf. *Paradise Lost*, iii, 380: 'Dark with excessive bright'). *Q*'s *tun'd* uses a figure from music to explain a paradox of taste: to raise sweetness to an extreme pitch

would be to lose the sense of sweetness altogether.

26. *battle*] armed force, army.

26-7.] Cf. the image used by *Ulysses*, iii. iii. 161-3.

29. *witty*] alert; in full command of the five wits.

30. *frayed*] frightened.

31. *spirit*] ghost, supernatural apparition. Shakespeare seems to use *sprite* and *spirit* indifferently: I follow *Q.*

32. *villain*] Like *rogue*, a term used affectionately or facetiously, especially of children and women; also, an inferior kind of hawk (which may be intended here: cf. ll. 42-3 and 52 below).

32-3. *new-ta'en sparrow*] In normal conditions, birds have a higher metabolic rate (and hence, pulse-rate and rate of breathing) than men: a terrified bird, *a fortiori*, breathes very fast indeed (as observation shows).

Troil. Even such a passion doth embrace my bosom.

My heart beats thicker than a feverous pulse, 35
And all my powers do their bestowing lose,
Like vassalage at unawares encount'ring
The eye of majesty.

Enter PANDARUS and CRESSIDA.

Pand. Come, come, what need you blush? Shame's a 40
baby. Here she is now; swear the oaths now to her
that you have sworn to me.—What, are you gone
again?—You must be watched ere you be made
tame, must you? Come your ways, come your
ways: and you draw backward we'll put you
i'th'fills. Why do you not speak to her? Come, 45
draw this curtain, and let's see your picture—
alas the day, how loath you are to offend daylight!
And 'twere dark, you'd close sooner. So, so; rub
on and kiss the mistress. How now, a kiss in fee-
farm! Build there, carpenter, the air is sweet.— 50
Nay, you shall fight your hearts out ere I part you:

36. lose] *F*3; loose *Q*, *F*. 37. unawares] *F*; unwares *Q*. 39. Come . . .
blush] *As separate line*, *Q*, *F*. 46. picture—] *Q*, *F*; picture. [*Snatching her mask*] /
Johnson. 47. day,] *F*; day? *Q*.

35–8.] Boyle (*ES*, xxx.36) first noted a similarity to *Mer. V. iii.ii.175–82* (cf. note to ll. 16–23 above).

35. *thicker*] Here, perhaps, 'faster'; but *thick* really implies many things close together, or in rapid succession, and hence (in a temporal sense) in irregular and uncontrolled haste (cf. *2H4* ii.iii.24: 'speaking thick, which nature made his blemish'; *Mac.* i.iii.97–8: 'As thick as hail, / Came post with post').

36. *bestowing*] employment, use.

39–40. *Shame's a baby*] Typical of Pandarus' nurse-like speech. The phrase sounds proverbial.

42–3. *You . . . you?*] As indeed a hawk may be, for three days and nights together (cf. *villain*, l. 32; *the falcon as the tercel*, l. 52).

45. *fills*] shafts of a cart (variant of *thills*; but *fills* / *phills* seems to be usual with Shakespeare: cf. *Mer. V. ii.ii.91*).

46. *draw . . . picture*] Cressida is veiled, as Olivia is (*Tw.N.* i.v.236–7).

48. *close*] (a) join, combine; (b) agree, come to terms; (c) grapple, come to grips.

48–9. *rub . . . mistress*] A series of puns from bowling: *rub* = move, but slowly, and perhaps curve inwards (spoken to a wood that the player would retard); *kiss* = touch gently; *mistress* = jack.

49–50. *in fee-farm*] held in perpetuity.

50.] For building where the air is sweet, cf. *Mac.* i.vi.1–9 and *2H4* v.iii.5–8.

51. *fight . . . out*] Cf. *close* (= grapple) above, l. 48.

the falcon as the tercel, for all the ducks i'th'river
—go to, go to.

Troil. You have bereft me of all words, lady.

Pand. Words pay no debts, give her deeds; but she'll 55
bereave you o'th'deeds too, if she call your
activity in question.—What, billing again? Here's
'In witness whereof the parties interchangeably—'

Come in, come in: I'll go get a fire. [Exit Pandarus.]

Cress. Will you walk in, my lord? 60

Troil. O Cressid, how often have I wished me thus.

Cress. Wished, my lord? The gods grant—O my lord—

Troil. What should they grant? What makes this
pretty abruption? What too curious dreg espies my

52. falcon as] *Theobald*; faulcon, as *Q, F.* (*subst.*). 59. fire.] *F2*; fire? *Q, F.*
59 S.D.] *F2* (*subst.*); not in *Q, F.* 61. Cressid] *Q* (*Cressid*); *Cressida* / *F.*
62. grant—O my lord—] *This edn*; graunt? O my Lord? *Q*; grant? O my
Lord, *F*; grant; O my Lord! *Rowe*.

52. *the falcon . . . river*] It is not clear whether this means (a) falcon and tercel are equally matched for flying against duck, and both will kill well; or (b) falcon and tercel are equal, wagering whatever sum you care to name. The phrase may be a memory of Chaucer's Pandarus (*Troilus and Criseyde*, iv.413: 'Both heroner and faucoun for ryvere').

54. *You . . . words*] Bassanio uses the same words to Portia, in a moment of excitement and confusion (*Mer. V.* iii.ii.175).

55. *Words . . . deeds*] Cf. Tilley W820. *pay no debts*] probably with allusion to 1 Corinthians vii.3: 'Uxori vir debitum reddat' (Vulgate), as the Wife of Bath well knew (Wife of Bath's Prologue, ll. 129–30: 'Why sholde men elles in hir bookes sette / That man shal yelde to his wyf hire dette?').

deeds] copulation (as also at v.iii.112): cf. *do* (OED 16b).

56. *bereave*] deprive (Pandarus plays with Troilus' *bereft*, l. 54).

57. *billing*] kissing: cf. *AYL* iii.iii. 72–3: 'and as pigeons bill, so wedlock would be nibbling'. There may be an

allusion to another sense of *bill* (= set down in a list, book, or reckoning: indict: petition): Pandarus goes on to quote a common legal formula.

58. *interchangeably*] reciprocally: Pandarus uses a formula especially to be found in indentures (= legal documents in duplicate, divided from the same sheet by a sinuous line: each party signed one half, and delivered it to the other). Since the point of an indenture was that the two halves had to fit perfectly together, Pandarus may be playing with a sexual implication.

60.] An invitation repeated verbatim at l. 98: see Appendix 1, p. 304.

64. *abruption*] interruption of speech (earliest example in OED). The dialogue from this point until the re-entry of Pandarus is both riddling and affected, and may be a parody of court speech.

curious] Usually = fine, delicate; but Troilus' formula *too curious* may require 'minute (in enquiry); unduly refined; recondite' (cf. *Ham.* v.i.198: 'Twere to consider too curiously to consider so').

dreg] Unexpectedly singular, which

sweet lady in the fountain of our love? 65

Cress. More dregs than water, if my fears have eyes.

Troil. Fears make devils of cherubins; they never see truly.

Cress. Blind fear, that seeing reason leads, finds safer footing than blind reason stumbling without fear. 70
To fear the worst oft cures the worse.

Troil. O let my lady apprehend no fear: in all Cupid's pageant there is presented no monster.

Cress. Nor nothing monstrous neither?

Troil. Nothing but our undertakings, when we vow to 75
weep seas, live in fire, eat rocks, tame tigers;
thinking it harder for our mistress to devise
imposition enough than for us to undergo any

66. fears] *Pope*; teares *Q,F.* 71. worse] *Q,F.*; worst *Hanmer.* 72-3.] *As*
Pope; O let . . . fear, / In . . . monster. *Q,F.* 74. Nor] *Q*; Not *F.* neither?]
F; neither. *Q.*

supports the condemnation implicit in *too curious*: Cressida is making mountains out of molehills.

65. *fountain*] Possibly an allusion to the Song of Solomon iv. 12-15: 'A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed . . . A fountain of gardens, a well of living waters, and streams from Lebanon.' (But cf. also note to iii. iii. 305.)

66. *fears*] *Pope*'s reading is usually adopted. Cressida's hesitation (l. 62) is no indication of weeping; and even if she were to weep, the figure of tears full of eyes is likely to complicate the allegory of ll. 68-9.

67. *Fears* . . . *cherubins*] Almost a proverb; cf. *MND* v. i. 21-2, and Tilley B 738. (The reverse is more common: cf. Tilley D 231.)

cherubins] The normal plural from the thirteenth until the seventeenth century (based on ecclesiastical Latin and medieval French). *Cherubims* was used in translations of the Bible, from

Wyclif onward, and *cherubim* in the seventeenth century as a regular Hebrew plural; but the word has 'no root or certain etymology in Hebrew' (OED).

69. *seeing*] An adjective: *seeing reason* = reason which has its sight.

71. *To* . . . *worse*] Cf. Tilley W 912.

72-3.] Troilus may be wrong, in Spenser's view: Cupid's pageant (*Faerie Queene*, iii. xii. 25) is wholly monstrous; but one can hardly be sure how easily such a point would be taken by an audience.

75-6.] Troilus is deliberately extravagant, but his examples are not therefore his own invention. For *weep seas*, cf. Donne, 'A Valediction: of Weeping', ll. 14-22; for *live in fire*, see the miniature by Nicholas Hilliard, in which a lover (in a penitential white shirt) is seen against a background of flame. Dante's lovers (*Purgatorio*, xxv. 112-xxvi. 148) also live in fire during their purgation.

difficulty imposed. This is the monstrosity in love, lady: that the will is infinite, and the execution confined: that the desire is boundless, and the act a slave to limit. 80

Cress. They say all lovers swear more performance than they are able, and yet reserve an ability that they never perform: vowing more than the perfection of ten, and discharging less than the tenth part of one. They that have the voice of lions and the act of hares, are they not monsters? 85

Troil. Are there such? Such are not we. Praise us as we are tasted, allow us as we prove. Our head shall go bare till merit cover it: no perfection in reversion shall have a praise in present. We will not name desert before his birth, and, being born, his addition shall be humble. Few words to fair faith: 90

79. This is] *F*; This *Q*. monstrosity] *Q, F*; monstrosity *F3*. 91. cover . . . perfection] *This edn (conj. Delius)*; lower part no affection *Q*; crowne it: no perfection *F*. 94. humble. Few . . . faith:] *As Capell*; humble: few wordes to faire faith. *Q, F (subst.)*.

79. *monstrosity*] (= *monstrosity*): the earlier form, persisting until about 1800; 'monstrosity' appeared in the mid-sixteenth century. Troilus may be using the sense 'monster' (OED 2), and continuing his allusion to Cupid's pageant—(*this* is, after all, the only 'monster' in it).

79–82.] Troilus is more metaphysical than Cressida. *Her* comment (ll. 83–7) is unmistakably sexual, although it derives (as his does) from his mockery of lovers' hyperboles. But Troilus' lines express a profound regret: not merely that lovers should be less than they claim to be, but that no love can ever find its proper and sufficient mode of utterance—all speech and all action comes short. His argument is an exact parallel to that of Agamemnon (i.iii.1–30), and a close analogue to that of the Trojan debate (ii.ii.120–1).

83–4.] Cf. Tilley L 570.

87–8. *voice . . . hares*] Proverbial in

German (Löwenmaul, Hasenherz) and perhaps in English too: cf. *Cor.* i.i.170: 'Where he should find you lions, finds you hares'. Walker (NCS) cites Erasmus, *Adagia*, 'Inconstantia: Leo prius, nunc leporem agit'.

89–92.] I am not sure why Troilus continues to use the plural pronoun here: he is speaking of himself, not of lovers in general.

89–90. *Praise . . . prove*] Cf. Tilley P 83.

91–2. *merit . . . reversion*] Delius's conjecture is attractive: *cover* (couer) might as easily yield the misreading *crown* (? Croune) as *lover* (louer). With *cover* (= put on [one's hat]) cf. *go bare*.

in reversion] to be enjoyed in future. 92–3.] Like Ulysses and Nestor, Troilus uses images of gestation and childbirth; cf. i.iii.311–12, 344–6.

94. *addition*] title.

Few . . . faith] Cf. Tilley W 828.

Troilus shall be such to Cressid as what envy can 95
say worst shall be a mock for his truth, and what
truth can speak truest, not truer than Troilus.

Cress. Will you walk in, my lord?

Enter PANDARUS.

Pand. What, blushing still? Have you not done talking 100
yet?

Cress. Well, uncle, what folly I commit, I dedicate to
you.

Pand. I thank you for that: if my lord get a boy of you,
you'll give him me. Be true to my lord: if he flinch,
chide me for it. 105

Troil. You know now your hostages: your uncle's
word, and my firm faith.

Pand. Nay, I'll give my word for her too: our kindred,
though they be long ere they be wooed, they are
constant being won. They are burs, I can tell you: 110
they'll stick where they are thrown.

Cress. Boldness comes to me now, and brings me heart:
Prince Troilus, I have lov'd you night and day
For many weary months.

Troil. Why was my Cressid then so hard to win? 115

Cress. Hard to seem won; but I was won, my lord,
With the first glance that ever—Pardon me:

98 S.D.] *F*; not in *Q*. 109. be wooed] *Q*; are wooed *F*. 117. glance . . .
Pardon] *As Rowe*; glance; that euer pardon *Q, F*; glance that ever: pardon
*F*2. me:] *This edn*; me *Q*; me, *F*; me—*Rowe*.

95-6. *what . . . truth*] 'The worst
insult that envy can offer will be
merely a sarcasm at the expense of
Troilus' constancy.'

101. *folly*] lechery: a common sense
in Shakespeare: cf. v.ii.18, and *Oth.*
v.ii.133: 'She turn'd to folly, and she
was a whore'. Frequent also in the
Old Testament (e.g. Deuteronomy
xxii.21: 'She hath wrought folly in
Israel, to play the whore in her
father's house'). Since, despite editors,
the present scene apparently takes
place in and about the house of
Calchas (cf. iv.i.38, and *Variorum*

note to iii.ii), it may have been this
text which was in Shakespeare's mind.

110. *burs*] (probably) seed-vessels of
goose-grass (also called 'cleavers'),
rather than burdock, as Schmidt sug-
gests, but the seed of burdock *will*
stick, if thrown. Cf. *AYL* i.iii.13-14:
'They are but burs, cousin, thrown
upon thee in holiday foolery'. Cf.
Tilley B 724.

111. *thrown*] A sexual innuendo: cf.
iii.iii.206-7: 'And better would it fit
Achilles much / To throw down
Hector than Polyxena'.

If I confess much you will play the tyrant.
 I love you now, but till now not so much
 But I might master it. In faith I lie— 120
 My thoughts were like unbridled children, grown
 Too headstrong for their mother.—See, we fools!
 Why have I blabb'd? Who shall be true to us
 When we are so unsecret to ourselves?—
 But though I lov'd you well, I woo'd you not; 125
 And yet, good faith, I wish'd myself a man,
 Or that we women had men's privilege
 Of speaking first. Sweet, bid me hold my tongue,
 For in this rapture I shall surely speak
 The thing I shall repent. See, see, your silence, 130
 Cunning in dumbness, from my weakness draws
 My very soul of counsel. Stop my mouth.

Troil. And shall, albeit sweet music issues thence. [*Kisses her.*]

Pand. Pretty, i'faith.

Cress. My lord, I do beseech you pardon me: 135

'Twas not my purpose thus to beg a kiss.

I am asham'd. O heavens, what have I done?

For this time I will take my leave, my lord.

Pand. Leave?—And you take leave till tomorrow
 morning— 140

Cress. Pray you, content you.

Troil. What offends you, lady?

Cress. Sir, mine own company.

119. till now not] *Q*; not till now *F*. 121. children, grown] *F*₂; children grone *Q*; children grow *F*. 122. See, we fools!] *Theobald* (*subst.*); See we fooles *Q,F*. 123. blabb'd?] *F*₂; blab'd: *Q,F*. 124. ourselves?] *F*; our selves. *Q*. 131. Cunning] *Pope*; Comming *Q,F*. 132. My . . . counsel] *Q*; My soule of counsell from me *F*. 133 S.D.] *Rowe*; not in *Q,F*. 139. Leave?] *Kittredge*; Leaue: *Q,F*.

121–2. *My . . . mother*] A figure which Shakespeare uses for fundamental disorder; cf. *Meas.* 1.iii.30–1: 'The baby beats the nurse, and quite athwart / Goes all decorum'. (The more serious version occurs in the present play, 1.iii.115: 'And the rude son should strike his father dead'.)

131. *Cunning*] Baldwin (*Variorum*) defends *coming*, arguing that Silence

is allegorical, and would therefore naturally come in dumbness. But this is mere tautology: the paradox of *cunning in dumbness* is essential as a gloss upon the paradox of silence coaxing Cressida's very judgement from her.

132. *Stop my mouth*] A common expression in Shakespeare (cf. *Ado* 11.1.292).

Troil. You cannot shun yourself.

Cress. Let me go and try.

145

I have a kind of self resides with you,
But an unkind self, that itself will leave
To be another's fool. I would be gone:
Where is my wit? I know not what I speak.

Troil. Well know they what they speak that speak so wisely.

Cress. Perchance, my lord, I show more craft than love, 151

And fell so roundly to a large confession
To angle for your thoughts. But you are wise,
Or else you love not; for to be wise and love
Exceeds man's might: that dwells with gods above. 155

Troil. O that I thought it could be in a woman—

As, if it can, I will presume in you—

To feed for aye her lamp and flames of love;

148-9. I . . . speak] *As Q*; Where is my wit? / I would be gone: I speake I know not what *F*. 150. that speak] *Q*; that speaks *F*. 155. might: that] *Capell* (*subst.*); might that *Q*; might, that *F*. 157. presume] *Q, F*; presume't *Deighton, conj. W. J. Craig*. 158. aye] *F*; age *Q*.

146-8.] Cressida is already divided within herself (although not so absolutely as Troilus sees her in v.ii). Hers is a moral and intellectual confusion: she desires Troilus, and yet she wishes still to keep the tactical advantage of uncertainty (as at iv.ii.17-18).

148. *fool*] perhaps = idiot, gull, although the word could also imply affection or pity.

148-9.] Metrically the verses are transposable; but it seems better to retain *Q*'s order (in which *Where is my wit?* can refer to *both* remaining hemistiches, i.e. *I would be gone* and *I know not what I speak*) than to adopt *F*'s (in which Cressida questions her good sense, for being uncertain, and makes incoherent speech her reason for going).

152-5.] Verity's explanation (see *Variorum* note) seems satisfactory. Cressida says, in effect, 'I tried to entrap you into confession, and you wouldn't be caught, being either too shrewd or not in love', and then,

remembering the proverb (Tilley L 558), adds 'but you can't be both wise and in love'.

152. *roundly*] frankly.

154. *Or else*] or rather.

154-5. *for . . . might*] Tyrwhitt pointed out the parallel in *Shepherd's Calendar* (March) although (as Malone saw) the ultimate source is Publilius Syrus. The sentiment is too common for further source-hunting to be of use.

157. *presume*] Elliptically, for 'presume that it may indeed be'.

158. *aye*] *Q*'s *age* would be a simple misreading in most hands. The implicit contrast with *youth* (l. 159) may have encouraged the error.

flames] Walker (NCS, after Tannenbaum) reads *flame*, which is attractive. But while *lamp* and *flame* would be a typical Shakespearean figure (= flame of [her] lamp), we are not therefore required, as an alternative, to see the *QF* reading as providing two objects for *feed* (of which *flames* would be taken as Petrarchan symbolism).

To keep her constancy in plight and youth,
 Outliving beauty's outward, with a mind 160
 That doth renew swifter than blood decays!
 Or that persuasion could but thus convince me
 That my integrity and truth to you
 Might be affronted with the match and weight
 Of such a winnow'd purity in love— 165
 How were I then uplifted! But alas,
 I am as true as truth's simplicity,
 And simpler than the infancy of truth.

Cress. In that I'll war with you.

Troil. O virtuous fight,
 When right with right wars who shall be most right! 170
 True swains in love shall, in the world to come,
 Approve their truth by Troilus; when their rhymes,
 Full of protest, of oath, and big compare,
 Wants similes, truth tir'd with iteration
 (As true as steel, as plantage to the moon, 175

160. beauty's] *Capell*; beauties *Q, F*. 172. truth] *Q*; truths *F*. 174. Wants] *Q, F*; Want *F2*. similes, truth] *F*; simile's truth *Q*. 175. plantage] *Q, F*; planets *Pope*; tidage *conj. Hudson*.

Rather, one image has suggested another, and the *flame* of the lamp has changed into the flames (*flammae*) of love.

159. *plight*] 'good or proper condition, health' (OED 5b): I follow Lee's interpretation.

160. *outward*] outward appearance (cf. *Cym.* 1.1.23: 'So fair an outward, and such stuff within'). As the collation shows, *beauty's outward* has caused difficulty, but there need be none: the perfect woman would keep her fidelity young, despite the ageing of her youthful beauty; her body might in time destroy itself, but her mind would maintain its constancy. (See also note to l. 165.)

164. *affronted*] confronted, balanced.

165. *winnow'd purity*] unmixed with imperfections (i.e. bran, husk). Shakespeare uses a similar figure for his own affection, in Sonnet 125, l. 11 ('Which is not mix'd with seconds').

It may be significant that the poem contains not only a profession of simple faith, like that of Troilus, but also an analogy with the use of *outward* (above) in l. 2 ('With my extern the outward honouring'). For the image of winnowing (but applied to snow), cf. also *MND* III.ii.141-2 and *Wint.* iv.iv.365-6.

167.] Cf. Tilley T 565.

172. *Approve*] confirm, attest.

173. *compare*] comparison (*comparison* sometimes = sarcasm).

174. *Wants*] Singular form affected by singular nouns immediately before; see also Abbott §333. But *wants similes* might be awkward to speak distinctly. (For the collocation of *similes* and *iteration*, cf. *1H4* 1.ii.77, 88, where Falstaff complains of *unsavoury similes* and *damnable iteration*.)

175. *As . . . steel*] Cf. Tilley S 840. *plantage . . . moon*] Perhaps *plantage* is (as OED supposes) a Shakespearean

As sun to day, as turtle to her mate,
 As iron to adamant, as earth to th'centre)
 Yet, after all comparisons of truth,
 As truth's authentic author to be cited,
 'As true as Troilus' shall crown up the verse 180
 And sanctify the numbers.

Cress. Prophet may you be!
 If I be false, or swerve a hair from truth,
 When time is old and hath forgot itself,
 When water-drops have worn the stones of Troy,
 And blind oblivion swallow'd cities up, 185
 And mighty states characterless are grated
 To dusty nothing—yet let memory,
 From false to false, among false maids in love,

178. Yet, after] *F* (*subst.*); After *Q*. 183. and] *F*; or *Q*.

coinage, meaning 'growing (cultivated) plants', by analogy with herbage. No commentator (and no gardener, either) doubts the relationship between the waxing moon and the growth of new plants or seed; but many doubt the form *plantage*. It may, but probably does not, derive from *plantago* (= plantain), for why should Shakespeare use here a Latinate form for that which he knew by its vernacular name (cf. *LLL* iii.i.70)? Yet *plantage* = 'act of planting or cultivation' will not do: the context requires a natural and inevitable connection between the things named, and gardeners plant seeds at will, not by divine thrusting on.

176. as . . . mate] Cf. Tilley T 624.

177. *adamant*] magnet. Properly, a very hard crystalline substance: by confused etymology in early medieval Latin writers, *adamant* was supposed to derive from *adamare* (= be attracted to).

centre] i.e. of the globe itself.

178. *Yet*] *Q*'s line halts, and *F*'s *Yet* is plausible. The asseverations of Troilus and Cressida are meant to be balanced, and although Cressida says

Yea at l. 193, it is merely for emphasis. Her declaration is poised, structurally, on l. 187, and there she says 'yet'.

comparisons] 'illustration by similitudes' (Johnson).

179.] Troilus is the very soul of truth, and hence any reference to the truth of Troilus is like the appeal to an authoritative work.

180. *crown up*] (probably) put the finishing touch to (OED 9): cf. 'Finis coronat opus' (proverbial in Latin); 2*H6* v.ii.28, 'La fin couronne les œuvres'; *All's W.* iv.iv.35, 'still the fine's the crown'; Tilley E 116, 'The end crowns (tries) all'. Verbs + *up* normally imply completion (cf. eat up, burn up); however, the sense here may be 'bless, endow with honour' (OED 11); cf. Psalm lxxv.11 ('Thou crownest the year with thy goodness'), and consider the implication of *sanctify the numbers*.

184.] Cf. Tilley D 618 (Job xiv. 19, and Erasmus, *Adagia* 782E).

185. *blind*] regardless.

186. *characterless*] i.e. without any written or inscribed mark: hence, unrecorded.

grated] ground, pulverized.

Upbraid my falsehood. When they've said 'As false
 As air, as water, wind, or sandy earth, 190
 As fox to lamb, or wolf to heifer's calf,
 Pard to the hind, or stepdame to her son'—
 Yea, let them say, to stick the heart of falsehood,
 'As false as Cressid'.

Pand. Go to, a bargain made: seal it, seal it, I'll be the 195
 witness. Here I hold your hand, here my cousin's.
 If ever you prove false one to another, since I have
 taken such pains to bring you together, let all
 pitiful goers-between be called to the world's end
 after my name: call them all Pandars: let all 200
 constant men be Troiluses, all false women
 Cressids, and all brokers-between Pandars. Say
 'Amen'.

Troil. Amen.

Cress. Amen. 205

Pand. Amen. Whereupon I will show you a chamber
 with bed, which bed, because it shall not speak of
 your pretty encounters, press it to death. Away.

Exeunt [Troilus and Cressida].

189. they've] *Rowe*; th'have *Q*; they 'aue *F*. 190. wind, or] *Q*; as Winde,
 as *F*. 191. or wolf] *Q*; as Wolfe *F*. 196. witness. Here] *Rowe*; witnes here
Q, F (*subst.*). cousin's] *Rowe*; Cozens *Q*; Cousins *F*. 198. pains] *F*; paine
Q. 200. Pandars] *Pope*; Panders *Q, F* (*and so at 202*). 201. constant] *Q, F*;
 inconstant *Hanmer*. 202. brokers-between] *Theobald*; brokers betweene *Q, F*.
 206-7. chamber with bed] *Sisson* (*after Hanmer*); Chamber *Q, F*; bedchamber
Theobald. 208 S.D.] *Capell*; Exeunt *Q*; *after 210, F*.

190. *water*] Cf. Tilley W 86, and
Wint. i. ii. 132.

193. *stick*] pierce, stab.

198. *taken such pains*] Invariably
 plural in form, though often singular
 in grammar (which might account
 for *Q*'s *paine*).

199. *pitiful*] compassionate. 'Wret-
 ched, miserable' is possible; but
 Pandarus is here emphasizing his
 sympathy and willing help.

201. *constant*] *Hanmer*'s emendation
 is pointless: each character has insis-
 ted upon his primary quality (truth,
 falsehood, pimping), and Pandarus

recognizes the pattern.

202. *brokers-between*] A mocking
 parallel with goers-between. 'Broker'
 already had the sense of bawd or
 pimp: cf. *John* 11. i. 582: 'This bawd,
 this broker, this all-changing word'.

206-7. *chamber with bed*] *Sisson*'s
 emendation seems inevitable; *w^t bed w^h*
bed would be enough to cause error by
 compositor or copyist.

207-8. *because . . . death*] Pressing to
 death was the punishment for 'a
 person arraigned for felony who stood
 mute and would not plead' (*OED*
press 1 b).

And Cupid grant all tongue-tied maidens here
 Bed, chamber, pander to provide this gear! *Exit.* 210

[SCENE III]

Flourish. Enter AGAMEMNON, ULYSSES, DIOMEDES, NESTOR,
 MENELAUS [, AJAX,] and CALCHAS.

Calch. Now, princes, for the service I have done,
 Th'advantage of the time prompts me aloud
 To call for recompense. Appear it to your mind
 That, through the sight I bear in things to come,
 I have abandon'd Troy, left my possession, 5

210. pander] *Q* (Pander); and Pander *F*. S.D.] *Q*; *Exeunt* | *F*.

Scene III

S.D.] *As Theobald* (subst.) ; Enter *Vlisses*, *Diomed.*, *Nestor*, *Agamem*, *Chalcas*. | *Q*;
Enter Vlysses, *Diomedes*, *Nestor*, *Agamemnon*, *Menelaus* and *Chalcas*. *Flourish.* | *F*.
 1. done] *Q*; done you *F*. 3. your mind] *F*; mind *Q*; your minds *NCS*.
 4. things to come] *F*4; things to loue *Q,F*; things to *Jove* | *Johnson*; things of
 love *Deighton*; things, to love *conj. Steevens*.

209. maidens] virgins of either sex.

210. pander] It is strictly correct to read *pandar*, since the -er ending comes from analogy with agent-substantives, and from verbs in -er; but since the modern form is *pander* (both noun and verb) it seems perhaps too nice to retain the older form. The pander who offers his services to the audience at the end of a dramatic performance is found in the Early Middle English mime *Dame Sirith*. The Dame (probably a man in disguise) tricks the unwilling girl into accepting her lover, and then invites further customers to come forward: 'And wose is onwis / And for non pris / Ne con geten his leuemon, / I shal, for mi mede, / Garen him to spede, / For ful wel I con.'

Scene III

3.] An Alexandrine.

appear it] let it appear (= sub-

jective).

4. bear] am endowed with.

to come] *QF* to loue can hardly be right as it stands: Calchas was a seer, who knew 'by calkulyinge' (*Troilus and Criseyde*, 1.71); and to point the passage as Steevens wished (. . . things, to love | I have abandon'd Troy) is to pervert the sense of the play—anyone on the Greek side who saw the war as a matter of whore and cuckold said so in just those terms. Johnson's to *Jove* is forced, since it was Apollo who revealed to Calchas the crucial information about Troy's fate. Rowe's to come has the merit of agreeing with Caxton (see pp. 523, 526, 544, and *NCS* note), and of supposing a misreading of a kind already found in *Q* (initial *c* (or *C*): 1—cf. *iii.ii.91*, cover: lover).

5. possession] The singular form appears as frequently as the plural in Shakespeare's usage.

Incurr'd a traitor's name, expos'd myself
 From certain and possess'd conveniences
 To doubtful fortunes, sequest'ring from me all
 That time, acquaintance, custom, and condition
 Made tame and most familiar to my nature; 10
 And here, to do you service, am become
 As new into the world, strange, unacquainted.
 I do beseech you, as in way of taste,
 To give me now a little benefit
 Out of those many register'd in promise 15
 Which, you say, live to come in my behalf.

Agam. What would'st thou of us, Trojan? Make demand.

Calch. You have a Trojan prisoner call'd Antenor,
 Yesterday took: Troy holds him very dear.
 Oft have you—often have you thanks therefor— 20
 Desir'd my Cressid in right great exchange,
 Whom Troy hath still denied; but this Antenor,
 I know, is such a wrest in their affairs
 That their negotiations all must slack,
 Wanting his manage; and they will almost 25
 Give us a prince of blood, a son of Priam,
 In change of him. Let him be sent, great princes,
 And he shall buy my daughter; and her presence
 Shall quite strike off all service I have done
 In most accepted pain.

Agam. Let Diomedes bear him, 30

14. benefit] benefit. *Q*; benefit: *F*. 17. demand.] *Rowe*; demand? *Q, F*.
 20. you thanks therefor—] *This edn*; you thanks therefore) *Q*; you, thanks
 therefore) *F*. 30. Diomedes] *Q, F*; Diomede *Hanmer*; Diomed *Steevens*.

8. *sequest'ring*] separating, divorcing.
 (The word has strong legal and eccle-
 siastical overtones.)

10. *tame*] accustomed, accommoda-
 ted to one's habits.

13. *taste*] (a) small quantity as
 sample; (b) trial, proof (cf. *Lr*
 1.ii.47, 'an essay, or taste of my
 virtue').

15. *many*] sc. benefits.

20. *therefor*] for it, on that account.

21. *right . . . exchange*] in exchange
 for a Trojan of great note.

22. *still*] continually.

23. *wrest*] (a) tuning-key; (b) peg
 for tightening a (surgical) ligature;
 (c) wrench. The implication of dis-
 cord following the absence of Antenor
 is probably to be found, but *slack*
 (l. 24) does not necessarily imply a
 musical metaphor.

30. *In . . . pain*] 'in hardships to
 which I have most cheerfully sub-
 mitted' (Deighton). It is difficult to
 be wholly sure of Calchas' tone, but I
 think that he is gently persuasive: I

And bring us Cressid hither: Calchas shall have
 What he requests of us. Good Diomed,
 Furnish you fairly for this interchange;
 Withal, bring word if Hector will tomorrow
 Be answer'd in his challenge: Ajax is ready.

35

Diom. This shall I undertake, and 'tis a burden
 Which I am proud to bear. *Exeunt [Diomedes and Calchas].*

ACHILLES and PATROCLUS stand in their tent.

Ulyss. Achilles stands i'th' entrance of his tent.

Please it our general pass strangely by him

As if he were forgot; and, princes all,

40

Lay negligent and loose regard upon him.

I will come last. 'Tis like he'll question me

Why such unplausive eyes are bent, why turn'd on him.

If so, I have derision medicinable

To use between your strangeness and his pride,

45

Which his own will shall have desire to drink.

35. answer'd] *F*; answered *Q*. 36. burden] *Johnson*; burthen *Q, F*. 37. *Exeunt . . . Calchas*.] *Capell* (*subst.*); *Exit* / *Q, F*. S.D. *ACHILLES and PATROCLUS stand*] *Q* (*subst.*); *Enter Achilles and Patroclus F*. 39. pass] *Q*; to passe *F*. 43. bent, . . . him.] *Johnson* (*subst.*); bent? why turn'd on him, *Q*; bent? why turn'd on him? *F*; bent on him? *Pope*; bent on him: *Theobald*².

doubt if he be (almost sarcastically) pointing out, as *Johnson* suggested, that his efforts have been most acceptable to the Greeks.

34. *tomorrow*] *Agamemnon's* emphasis falls on this word. Since the decision to rig the lottery, nothing further has been said of arrangements for the combat, but arrangements have clearly been made: all that now rests is for Hector to agree to the day.

37 S.D.] *Q's* reading is obviously connected with the form of words used by *Ulysses* at l. 38: *F's* is just as clearly adapted to the conventions of stage practice. Either, or both, or neither, may be Shakespearean; *Q* may represent the authorial form (being descriptive rather than technical) and *F*, the stage adaptation.

39. *strangely*] as with a stranger; in a distant or reserved manner.

41. *loose*] slight, casual.

43.] An Alexandrine. It is possible that *why turn'd* represents a gloss in *Q* (as *Walker*, NCS, suggests); but if *bend . . . turn* be a tautology, it recurs in *Ant.* i.i. 4-6 ('now bend, now turn / The office and devotion of their view / Upon a tawny front'), where error can hardly be suspected. *Ulysses* uses the two verbs to help enact the behaviour of Achilles to the other Greeks. (Both he and *Philo* are a little excited, and more than a little contemptuous.) *unplausive*] disapproving.

44. *derision medicinable*] Editors have sometimes suggested a change in the scheme, since *Ulysses* does not directly mock Achilles. *Variorum* points out, correctly, that it is the act of strangeness which is derisive; and consequently, if Achilles asks why (that is, if he recognizes that he has been

It may do good: pride hath no other glass
To show itself but pride; for supple knees
Feed arrogance, and are the proud man's fees.

Agam. We'll execute your purpose, and put on 50

A form of strangeness as we pass along.

So do each lord, and either greet him not

Or else disdainfully, which shall shake him more

Than if not look'd on. I will lead the way.

[*They cross the stage.*]

Achill. What, comes the general to speak with me? 55

You know my mind: I'll fight no more 'gainst Troy.

Agam. What says Achilles? Would he aught with us?

Nest. Would you, my lord, aught with the general?

Achill. No.

Nest. Nothing, my lord. 60

Agam. The better. [*Exeunt Agamemnon and Nestor.*]

Achill. Good day, good day.

Menel. How do you? How do you? [*Exit.*]

Achill. What, does the cuckold scorn me?

Ajax. How now, Patroclus. 65

Achill. Good morrow, Ajax.

Ajax. Ha?

Achill. Good morrow.

Ajax. Ay, and good next day too. *Exit.*

54 S.D.] *This edn; they pass forward / Capell.* 55. What, comes] *F4*: What comes *Q,F.* 57. Achilles?] *Pope; Achilles / Q; Achilles, / F.* 61 S.D.] *Capell (subst.); not in Q,F.* 63 S.D.] *Capell (Exit Men.); not in Q,F.* 66. Ajax.] *F4; Ajax? / Q,F.* 67. Ha?] *Rowe³; Ha. Q,F (subst.).* 69 S.D.] *Dyce; Exeunt / Q,F; Exit Ajax Capell.*

slighted), then the derision will be available for Ulysses to use. It exists when once put into words by Achilles: it is medicinable in the mouth of Ulysses. That is why the cure is used *between* the strangeness and the pride.

47-8. *pride . . . pride*] only pride can show pride an image of what pride is like. Ulysses is arguing (as is clear from the remainder of this sentence) that a proud man expects his 'pride' to be thought of as a normal state: he sees nothing odd in it, and indeed does not recognize it as pride at all.

Hence, the proud Achilles can only be shown that pride is indeed his vice if other men seem proud to him (i.e. behave *abnormally*, according to his expectation); their actions will discover their opinion of him, and he may then enquire into the grounds of his opinion of himself (the 'imagin'd worth' of II.iii.173).

65-7.] Ajax, characteristically, initiates *his* exchange, but, when addressed, can think of no reply in time (*Ha?*).

Achill. What mean these fellows? Know they not Achilles?

Patro. They pass by strangely. They were us'd to bend, 71
To send their smiles before them to Achilles,
To come as humbly as they use to creep
To holy altars.

Achill. What, am I poor of late?
'Tis certain, greatness once fall'n out with fortune 75
Must fall out with men too. What the declin'd is,
He shall as soon read in the eyes of others
As feel in his own fall; for men, like butterflies,
Show not their mealy wings but to the summer,
And not a man, for being simply man, 80
Hath any honour, but honour for those honours
That are without him—as place, riches, and favour:
Prizes of accident as oft as merit—
Which when they fall, as being slippery standers,
The love that lean'd on them, as slippery too, 85
Doth one pluck down another, and together

70. fellows?] *F*; fellows *Q*. 73-4. To come . . . altars] *As Rowe*³; *one line*; *Q, F*.
73. use] *Dyce*², *conj. S. Walker*; vs'd *Q, F*. 81. but honour for] *Q*; but honour'd
for *F*; but honor'd by *F2*; but honour by *Johnson*. 82. riches, and] *Q, F*;
riches, *F2*. 86-7.] *As F*; Doth . . . fall, / But . . . mee, / *Q*.

73. use] *As NCS* points out, the Greeks still reverence holy altars, though not Achilles. Further, *us'd* occurs two lines above, and the misreading *d:e* is the easiest to commit (in the Secretary hand): either misreading (*d:e*) or assimilation to *us'd* (l. 71) may be the cause of the apparent error.

79. *mealy*] Butterfly wings are covered with minute chitinous scales, resembling fine flour. *OED* cites *Browne, Pseudodoxia Epidemica*, III. xv. 141: 'all farinaceous, or mealy-winged animals, as Butter-flies and Moths'.

80-2.] 'No man is venerated merely for being what he is, but for dignities and distinctions which are really extrinsic to him.'

84-7. *when . . . fall*] 'All respect founded on outward honours is as

unstable as the honours; and if the honours be withdrawn, so is the respect.' The syntax is difficult; *which* finds its antecedent in *honours* (l. 81), and ought to be the subject of *pluck down* (l. 86); but by that point Shakespeare is thinking of the mutual (destructive) dependence of *love* and *honours*, so that both *pluck down* in turn (*one pluck down another*): that is, if you lack honours, you have no love, and if love is wanting, you will lack honours.

84. *slippery standers*] A favourite topos for political moralizing in the sixteenth century (cf. *Mirror for Magistrates*, ll. 417-18, 'The terrible tower where honour hath his seate, / Is hye on rockes more slypper than the yse'). Unstable footing is in any case implicit in the figure of the Wheel of Fortune.

Die in the fall. But 'tis not so with me:
 Fortune and I are friends; I do enjoy
 At ample point all that I did possess,
 Save these men's looks; who do, methinks, find out 90
 Something not worth in me such rich beholding
 As they have often given. Here is Ulysses:
 I'll interrupt his reading.
 How now, Ulysses!

Ulyss. Now, great Thetis' son.

Achill. What are you reading?

Ulyss. A strange fellow here 95
 Writes me, that man, how dearly ever parted,
 How much in having, or without or in,
 Cannot make boast to have that which he hath,
 Nor feels not what he owes, but by reflection,
 As, when his virtues shining upon others 100
 Heat them, and they retort that heat again
 To the first giver.

Achill. This is not strange, Ulysses.
 The beauty that is borne here in the face
 The bearer knows not, but commends itself

93-5.] *As Steevens*; Ile . . . *Vlisses*? / Now . . . Soune. / What . . . reading? / A . . . here *Q.F.* 96. me,] *F*; me *Q.* 100. shining] *F*; ayming *Q.* 102. giver] *F*; giuers *Q.*

89. *At . . . point*] to the highest degree, to the full (*OED point* 25).

91. *beholding*] regard.

94. *great . . . son*] Achilles was the son of King Peleus of the Myrmidons, and of the Nereid Thetis.

95. *A strange fellow*] *Variorum* appendix, pp. 411-15, gives a full account of the various suggestions made by way of identification. That Plato (*Alcibiades* 1) and Cicero (*Tusculan Disputations*) have something like the argument of the ensuing dialogue is clear; but that they are neither the only nor the more immediate sources is clearer still. Both Ulysses and Achilles derive their theses from sixteenth-century commonplace.

96. *Writes me*] Cf. Abbott §220.

how . . . parted] 'however excellently endowed' (Johnson).

97. *How . . . having*] however much he has.

99. *Nor . . . not*] On the double negative, see Abbott §406.

owes] has, owns (the usual Shakespearean sense).

100. *his . . . others*] Cf. Aquinas, *Summa Theologiae*, 2a-2ae. clxxxviii. 6: 'Better to light up than merely to shine'.

shining] *F*'s reading better sustains the notion of radiant heat and light.

101. *retort*] cast or throw back: reflect.

104. *but commends*] subject-pronoun omitted: cf. Abbott §404; *but* = unless ('it' understood).

To others' eyes; nor doth the eye itself, 105
 That most pure spirit of sense, behold itself,
 Not going from itself; but eye to eye oppos'd
 Salutes each other with each other's form;
 For speculation turns not to itself
 Till it hath travell'd and is mirror'd there 110
 Where it may see itself. This is not strange at all.

Ulyss. I do not strain at the position—
 It is familiar—but at the author's drift,
 Who in his circumstance expressly proves
 That no man is the lord of anything, 115
 Though in and of him there be much consisting,
 Till he communicate his parts to others;
 Nor doth he of himself know them for aught,
 Till he behold them form'd in the applause

105-6.] *Q*; *not in F*. 110. travell'd] *Q*; trauail'd *F*. mirror'd] *Hudson*;
 married *Q, F*. 112. strain] *Q*; straine it *F*. 115. man] *Q*; may *F*. 116.
 be] *Q*; is *F*. 119. form'd in the applause] *Capell*; formed in the applause *Q*;
 formed in th'apause *F*.

105-11.] The unaided eye does not see itself (being unable to divide itself, and hence leave itself); but two eyes, each looking at the other, can each act as a mirror to the other, and show the other itself; for the power of sight (= the eye) cannot see itself until it has been projected upon some reflecting surface.

105-6.] *F*'s omission is quite natural: the compositor's eye was doubtless misled by the three successive lines ending in *itself*.

105-7. *nor doth . . . itself*] Cf. Tilley E 231a (= Erasmus, *Similia* 578B).

106. *spirit of sense*] See note to 1.1.58.

107-8. *but eye . . . form*] Usually noted of lovers 'looking babies' in each other's eyes: cf. Donne, 'The Exstasie', ll. 11-12.

109. *speculation*] eye, act of seeing, vision.

110. *mirror'd*] The context seems to require the emendation (although the verb *mirror* is not apparently used elsewhere until Keats).

112. *position*] opinion or tenet advanced.

113. *drift*] general line of argument.

114. *circumstance*] (discussion of) subordinate detail.

116.] 'Though his nature and his acts be notable.'

118. *know . . . aught*] recognize that they have any value.

119-20. *Till . . . extended*] Recognition of the man's worth (= *applause*) is at once an extension of his being and his works (= *Where they're extended*) and an act bringing them into formal existence (= *form'd*)—that is, the man's parts have no identity without form: they are as chaos, matter without shape, which only appreciative recognition can give them. Walker (NCS) refers to *Meas.* 1.1.29-40, to Erasmus, *Adagia* (Occulta), and to Persius ('Scire tuum nihil est, nisi te scire hoc sciat alter'): one might add to these the argument of Sonnets 1-17, and the parable of the Talents, Matthew xxv. 14-30 (especially the state of the

Where th'are extended; who, like an arch, reverb'rate
 The voice again; or, like a gate of steel 121
 Fronting the sun, receives and renders back
 His figure and his heat. I was much rapt in this,
 And apprehended here immediately
 Th'unknown Ajax. Heavens, what a man is there! 125
 A very horse, that has he knows not what!
 Nature, what things there are
 Most abject in regard and dear in use!
 What things again most dear in the esteem
 And poor in worth! Now shall we see tomorrow— 130
 An act that very chance doth throw upon him—
 Ajax renown'd. O heavens, what some men do,
 While some men leave to do!
 How some men creep in skittish Fortune's hall,

120. th'are] *Q*; they are *F*; they're *F*₃. reverb'rate] *Q*, *F*, *Johnson*; reverb'rates *F*₂; reverberate *Tatlock*; reverberates *Capell*. 125. Th'unknown] *Q*; The unknowne *F*. 125-7. Ajax. Heavens... are] *As Q*; *Ajax*; / Heavens... Horse / That... are *F*. 127. are] *F*₂; are. *Q*, *F*. 130-1. tomorrow—... him—] *NCS*; tomorrow, / ... him *Q*; tomorrow, / ... him? *F*. 134. Fortune's] *Rowe*; fortunes *Q*, *F*.

man with one talent, who was deprived even of that one).

120. *Where th'are extended*] (perhaps) 'of those they reach' (*NCS*); but may not the sense be '(in respect of which) they have spatial magnitude'? (*OED* 5b)—i.e. they would exist only in a conceptual sense, were there no recognition. (Cf. *Cym.* 1.i.24-5: 'You speak him far. / I do extend him, ...')

who] Ellipsis has transformed the applause to those who offer it: hence, the plural verb.

121. *gate of steel*] Daniel proposed *glass* (perhaps remembering Gascoigne, *The Steel Glass*?), because he supposed *gate* to be too imprecise. The phrase occurs in Sonnet 65, l. 8, although without any suggestion of reflection. A *gate of steel* may as properly reflect light as an *arch* may reflect sound.

122. *Fronting*] facing, standing opposed to.

122-3. *receives* . . . *heat*] What is

returned to the sun is both its form and its most evident qualities. Achilles' activity will be reflected in the behaviour of *all* the Greeks.

123. *rapt*] transported.

124. *apprehended*] saw the implication of: understood the significance of.

125. *unknown Ajax*] Ajax has done nothing yet which can give him reputation, nor even make him known for what he is; but the fight with Hector will 'create' an Ajax of great consequence, and it is the fame (*Ajax renown'd*, l. 132) which will effect it.

126. *horse*] Not an intelligent beast: cf. II.i.17, III.iii.303-4.

129-30. *What* . . . *worth*] For example, Helen, and Cressida (as Diomedes sees them: IV.i.69-75, and IV.iv.114-18, 127-32).

134. *creep*] advance surreptitiously; cf. *Ado* IV.i.224, *Tw.N.* I.v.302. The word suggests nothing reprehensible at this date, although editors have

While others play the idiots in her eyes! 135
 How one man eats into another's pride,
 While pride is fasting in his wantonness!
 To see these Grecian lords!—why, even already
 They clap the lubber Ajax on the shoulder,
 As if his foot were on brave Hector's breast, 140
 And great Troy shrieking.

Achill. I do believe it, for they pass'd by me
 As misers do by beggars, neither gave to me
 Good word nor look. What, are my deeds forgot?

Ulyss. Time hath, my lord, a wallet at his back 145
 Wherein he puts alms for oblivion,

137. fasting] *Q*; feasting *F*. wantonness!] *Rowe*; wantonnesse. *Q*; wantonnesse *F*. 140. on] *F*; one *Q*. 141. shrieking] *Q* (shriking); shrinking *F*.

sometimes assumed that it did, and that those playing the fool were therefore the favourites of Fortune (cf. Tilley *F* 600: 'Fortune favours fools'). But notice that, in the three dual comparisons (ll. 130–7), Ulysses in each case approves the first term (*some men do* / *some men creep* / *one man eats*) and despises the second (*some men leave to do* / *others play the idiots* / *pride is fasting*).

skittish] volatile, fickle.

135.] 'While others do nothing to court Fortune's favours.'

136–7.] 'One man takes advantage of the (idle) pride of another, while the proud man perversely destroys his reputation, as a man fasting may starve himself.'

139. *lubber*] big-grown, clumsy, and stupid. (It is not quite clear whether the word is adjective or noun: OED notes it as '*attrib.* and *appositive* passing into *adj.*' from c.1530 onwards.)

141. *shrieking*] *F*'s *shrinking* may seem to be more decorous for *great Troy*; but a shriek was any high-pitched cry, at the presence of some horror (here, the death of Hector). *Q*'s spelling *shrinking* has its analogue at II.ii.98 (*shrike*): both passages were apparently set by compositor A (D2^v, G2). One might defend *F* by

supposing the form *shrinking* in the copy (misread by *Q*); but *F* might easily have misread *shrinking* as *shrinking*, in its turn.

145–50.] Ulysses is master of the elliptical reply: cf. his answer to Agamemnon at I.iii.142.

145.] The wallet hung behind the shoulder was a common figure (as *Variorum* note makes clear). What mattered was that the bag hung behind: traditionally, a bag carried before you bore your neighbour's vices, and one behind you, your own, which (emblematically) you therefore forgot. Time's wallet is thus an emblem of forgetfulness: Shakespeare, alone, it seems, associated Time with the figure. It may be worth noting that a barrister's robe still includes a small bag which hangs behind the shoulder from a long strip of doubled fabric: it is supposed that his fees were surreptitiously placed therein by the client, while the barrister (necessarily) looked elsewhere. (I owe this suggestion to Miss K. Kelleher.)

146–7.] The monster is *oblivion*, despite the efforts of commentators to make it Time, or alms, or to emend. The syntax is admittedly ambiguous, and l. 147 might refer to one of several antecedents. Walker (NCS) argues

A great-siz'd monster of ingratitude.
 Those scraps are good deeds past, which are devour'd
 As fast as they are made, forgot as soon
 As done. Perseverance, dear my lord, 150
 Keeps honour bright: to have done is to hang
 Quite out of fashion, like a rusty mail
 In monumental mockery. Take the instant way;
 For honour travels in a strait so narrow
 Where one but goes abreast. Keep then the path; 155
 For emulation hath a thousand sons
 That one by one pursue; if you give way,

148-50.] *As Var.* '73; Those . . . past, / Which . . . made, / Forgot . . . Lord *Q.F.*

that the monster is Time, and interprets *alms for oblivion* as 'things to be forgotten' (i.e. oblivion is simply forgetfulness, and not part of an allegory). But, although Time is certainly *edax rerum* (cf. *devour'd*, l. 148), he is also thief, midwife, chronicler, and many other things; while oblivion is, in Shakespeare, repeatedly associated with ingratitude (cf. *Tw.N.* III.iv.345-78, and *Lr passim*). Significantly, in *ATL* II.vii.174-90, both ingratitude and forgetfulness have teeth or stings. One may also cite *Lucr.*, l. 947 ('[Time's glory is . . .] To feed oblivion with decay of things'). Almost as persuasive is *Meas.* V.i.10-14 (despite the Duke's irony): 'O, but your desert speaks loud, and I should wrong it / To lock it in the wards of covert bosom, / When it deserves with characters of brass / A fortified residence 'gainst the tooth of time / And rasure of oblivion'. This speech not only unites Time and oblivion as destroyers (as in the present passage) but joins them with other concepts from *Troilus*—e.g. *desert* (cf. l. 144 above), *characters of brass* (cf. I.iii.62-4).

150-3.] It is significant that, whereas Achilles played with two contrasting senses of honour (ll. 80-3), Ulysses concerns himself more largely with that honour which is manifested

in external display. Perseverance keeps a polish on honour (l. 151); momentary inaction leaves one unfashionable, and one becomes no better than the (rusty) armour on a tomb—impressive, but useless. For the practice of adorning tombs with armour, see, for example, Canterbury Cathedral (tomb of the Black Prince).

150. *Perseverance*] Stressed on the second syllable. The line wants a foot.

151-3.] Cf. Tilley W 866 ('As good be out of the world, as out of fashion').

154-5.] The phrasing is loose: *honour* = those engaged in the pursuit of honour (a normal ellipsis); but *one . . . abreast* = men travel in single file. R. Noble (*Shakespeare's Biblical Knowledge*, 1935, p. 215) suggests a parallel with Matthew vii. 14 ('Strait is the gate and narrow is the way'); but that passage implies that the goal is reached with difficulty through unpopular ways: here, the point lies in the very numbers that vie for supremacy. *Strait* = narrow passage.

156. *emulation*] ambition: usually seen in this play as a vice of the Greeks. The pursuit of honour (= ambition) entails destructive rivalry (ll. 157-60): cf. *R2* I.iii.129-31 ('the eagle-winged pride / Of sky-aspiring and ambitious thoughts, / With rival-hating envy').

Or hedge aside from the direct forthright,
 Like to an enter'd tide they all rush by
 And leave you hindmost; 160
 Or, like a gallant horse fall'n in first rank,
 Lie there for pavement for the abject rear,
 O'er-run and trampled on. Then what they do in
 present,
 Though less than yours in past, must o'er-top yours;
 For Time is like a fashionable host 165
 That slightly shakes his parting guest by th'hand,
 And with his arms out-stretch'd, as he would fly,
 Grasps in the comer. Welcome ever smiles,
 And farewell goes out sighing. O let not virtue seek
 Remuneration for the thing it was; 170

160. hindmost] *F*; him, most *Q*. 161-3. Or . . . on] *F*; not in *Q*. 162. abject rear] *Hanmer*; abiect, neere *F*. 164. past] *F*; passe *Q*. 168. Welcome] *Pope*; the welcome *Q, F*; For welcome *Johnson*. 169. farewell] *Q*; farewels *F*. O let] *F*; Let *Q*. 170-1. was . . . wit] *As Stevens*; was. For beauty, wit *Q*; was: for beautie, wit *F*.

158. *hedge*] Something less tautologous than *Q*'s *turn* seems to be required, yet most senses of *hedge* imply chicanery, shuffling, or sharp practice, and the context here asks only for a moment's hesitation, a drawing of rein.

forthright] straight path, that which lies before one (cf. *instant way*, l. 153).

159. *enter'd tide*] Shakespeare's image for an irresistible force frequently derives from the sea; cf. 1.iii.111-13, and *Oth.* III.iii.460-3.

161-3. *Or . . . on*] These lines (found only in *F*) look odd at first, in that *Lie there* is not quite congruous with the preceding clauses to which it is parallel (*they all rush by* and [*they leave you hindmost*]), but the sense is simply [*You*] *lie there*.

162. *Lie . . . pavement*] Cf. Isaiah li. 23: '... and thou hast laid thy body as the ground, and as the street, to them that went over'.

abject rear] Those who say, with Nym, 'the knocks are too hot; and for mine own part, I have not a case

of lives' (*H5* III.ii.3-4): *abject* = mean, poor-spirited.

rear] *Hanmer*'s emendation is necessary: to read *abject*, *near o'er-run* (as *Pope* did) is to make Achilles into a pavement, and then to have nobody stand upon him.

165.] Again, Ulysses places the emphasis upon *fashion* (cf. l. 152) and its disregard of the immediate past.

165-8.] Like Thersites, Ulysses is a master of mimetic speech (cf. 1.iii.172-6).

168. *Grasps in*] embraces (OED and Schmidt give only this example with *in*).

169. *O*] To include the exclamation (following *F*) hardly mends the metre, but the word is fitting. Ulysses seldom uses it (being little given to apostrophe, and then perhaps only with irony: cf. II.iii.183); but there is one similar example at 1.iii.101, where (as here) the exclamation introduces a general moral position.

170. *the thing it was*] A formula often used by Shakespeare, and especially

For beauty, wit,
 High birth, vigour of bone, desert in service,
 Love, friendship, charity, are subjects all
 To envious and calumniating Time.
 One touch of nature makes the whole world kin— 175
 That all with one consent praise new-born gauds,
 Though they are made and moulded of things past,
 And give to dust that is a little gilt
 More laud than gilt o'er-dusted.
 The present eye praises the present object: 180

178. give] *Theobald, conj. Thirlby*; goe *Q,F*; shew *Johnson*.

from 1600 onwards (? perhaps with a half-memory of Exodus iii. 14: 'I AM THAT I AM'): cf. Sonnet 121, l. 9; *Tw.N.* 1.v.173-4, iv.ii.15-16; *Oth.* v.ii.1-3; *Mac.* 1.iii.109, 1.v.20-1, 1.vii.1-2, 11.ii.1; *2H4* v.v.56. The closest parallel is, of course, in Sonnet 49, l. 7 ('love, converted from the thing it was'), where the context concerns loss of reputation, disregard by another person, and the dereliction that ensues.

172. *vigour of bone*] physical energy, health and strength of body. Not quite a parallel to the use of *bone* in 1.iii.55, where *nerves and bone* makes a comprehensive statement about bodily strength.

173. *Love . . . charity*] I think that Ulysses is proposing three concepts in a rising scale of value; cf. *Summa Theologiae*, 2a-2ae. xxiii. 1, where Aquinas places love-with-friendship above mere love. Charity, of course, is the highest love of all ('the love of God, the end of all human activity and desire, and here there are no limits': 2a-2ae.xxvii.6). Love, in the usual sense, must be limited, since it is desire for a secondary good: charity is love of a primary good. (Aristotle similarly prizes friendship [*Philia*] above love, which for him was merely biological attraction: *Ethics* viii.) Charity is subject to Time, like all

other concepts, in so far as it is an act of the will of a human creature.

174. *calumniating*] Time destroys evidence, and leaves only fragmentary traces: hence, it misrepresents what once was. It is *envious* in that envy wishes to destroy, rather than that others should have: this links the action of Time with that of the Greeks (1.iii), of Ajax (11.i) and of the Gods (iv.ii).

175-9.] Ulysses assumes the absolute truth of his argument. Not merely is honour to be kept bright only by perseverance, but such constant action is necessary because all men are alike, in loving the new, and despising the old.

175.] This line is always misrepresented when quoted out of context (as if it meant that any 'natural' human act emphasized the kinship of mankind). Significantly, Ulysses means that mankind shows its kinship in acting discredibly.

touch of nature] natural trait or characteristic.

176. *gauds*] toys, trivialities, worthless objects.

177.] 'Although there may be nothing truly new in them' (i.e. although they are old things thinly disguised).

178. *give*] Q's *goe* is a simple minim error (*u* read as *o* imperfectly closed).

Then marvel not, thou great and complete man,
 That all the Greeks begin to worship Ajax,
 Since things in motion sooner catch the eye
 Than what stirs not. The cry went once on thee,
 And still it might, and yet it may again 185
 If thou wouldst not entomb thyself alive
 And case thy reputation in thy tent,
 Whose glorious deeds but in these fields of late
 Made emulous missions 'mongst the gods themselves,
 And drave great Mars to faction.

Achill. Of this my privacy 190
 I have strong reasons.

Ulyss. But 'gainst your privacy
 The reasons are more potent and heroical:
 'Tis known, Achilles, that you are in love
 With one of Priam's daughters.

Achill. Ha, known?

Ulyss. Is that a wonder?

183. sooner] *Q*; begin to *F*. 184. stirs not] *Q*; not stirs *F*. once] *Q*; out *F*. 194. Ha, known?] *This edn*; Ha? knowne. *Q*; Ha? knowne? *F*; Ha! known? *Rowe*.

181. *complete*] Accented on the first syllable.

182.] The word spoken so ironically at II.iii.189-90 ('shall he be worshipp'd / Of that we hold an idol more than he?').

183-4. *Since . . . not*] Ulysses means (in accordance with the drift of his whole argument) that an active Ajax is bound to be preferred to a torpid Achilles. (It is his own application of Agamemnon's sarcasm at II.iii.139-40: 'A stirring dwarf we do allowance give / Before a sleeping giant'.)

184. *The . . . thee*] You were once in everyone's mouth. (*The cry goes* usually = it is rumoured; but see v.v.35: 'Crying on Hector').

187. *case*] hide, disguise, shut up.

188-90. *Whose . . . faction*] Perhaps referring to the incidents of *Iliad* xx.

188. *but . . . late*] only recently upon this battlefield.

189. *missions*] Various glosses as

'sending (of the gods) from Heaven about mortal business' (Johnson, substantially); 'descent of deities to combat on either side' (Steevens); 'sending of help' (Onions). It is hard to resist the assumption that the sixteenth century knew a sense like that of the twentieth century—i.e. a military sortie or operation. The persistence of such a sense unrecorded would not be without parallel: cf. the occurrence, in R.A.F. usage, of a phrase otherwise noted only in Langland, *Piers Plowman* (B-text, x.123): 'I wolde his eye were in his ers · and his synger after'.

194.] Approximately an Alexandrine: Achilles' *Ha* is extra-metrical; but in short dialogue exchanges one cannot always expect perfect line-length.

one . . . daughters] Polyxena, who was afterwards sacrificed by Neoptolemus, at the request of his dead father

The providence that's in a watchful state 195
 Knows almost every grain of Pluto's gold,
 Finds bottom in th'uncomprehensive deep,
 Keeps place with thought, and (almost like the gods)
 Do thoughts unveil in their dumb cradles.
 There is a mystery, with whom relation 200
 Durst never meddle, in the soul of state,
 Which hath an operation more divine
 Than breath or pen can give expressure to.
 All the commerce that you have had with Troy
 As perfectly is ours as yours, my lord; 205

196. grain . . . gold] *F*; thing *Q*; grain of Plutus' gold *Malone, conj. Steevens*.
 197. th'uncomprehensive deep] *Rowe*; the vncomprehensiuē depth *Q*; th'vn-
 comprehensiuē deepes *F*. 198. place] *Q, F*; pace *Hanmer*. 199. Do] *Q, F*
 (Doe); Does *F2*. 200. whom] *Q, F*; which *Pope*.

Achilles (Ovid, *Metamorphoses*, XIII. 448ff. and cf. Seneca, *Troades*). In Caxton, Achilles bargained secretly after Hector's death for the hand of Polyxena, in return for persuading the Greeks to make peace: when they refused to do so, he withdrew, with his forces, from the fighting.

195. *providence*] prudence, foresight.

196. *almost . . . gold*] *Q*'s *almost everything* is probably a scribe's (or compositor's) guess at difficult copy. (For a similar failure of one text, where another preserves the sense, cf. Robert Daborne, *The Poor Man's Comfort* (Malone Society Reprint), l. 44: 'you will inforce my . . .' (MS): 'You will enforce my love?' (*Q*).)

Pluto's] *Variorum* note shows how readily the Elizabethans confounded Plutus and Pluto: Shakespeare need not be faulted. In any case, what matters is the logic of the speech: each thing known to the *watchful state* is hyperbolically inaccessible, and the gold must therefore be hidden in the underworld.

197. *uncomprehensive*] inconceivable, unimaginable; perhaps 'unfathomable' (Deighton).

198. *Keeps place*] agrees with, accords with.

198-9. *almost . . . cradles*] Not only

does *providence* understand what is thought (and is proverbially swift) but it knows it before it can be uttered.

199. *Do*] Probably plural by attraction (*gods* immediately precedes it).

cradles] Editors sometimes emend, to restore the metre, and (less justifiably) to avoid a transferred epithet (*dumb* applying more properly to *thoughts* than to *cradles*).

200-3.] Sometimes taken (e.g. by *Variorum*) to refer to the Greek (and perhaps the Elizabethan) intelligence service (*relation* = report). Walker (NCS) demurs, arguing that *mystery* bears its theological sense (OED 2); and if her objection is sound, then it may be supported by *divine* (= partaking of the nature of deity). I believe, however, that *mystery* = matter unexplained or inexplicable (OED 5) and that *divine* = of unusual excellence (but perhaps cf. *Meas.* v.i.367-8: 'your Grace, like power divine, / Hath looked upon my passes'). The direct reference to the intelligence service follows at once, in ll. 204-5.

204. *commerce*] Stressed on the second syllable (cf. i.iii.105).

205. *ours as yours*] known to us as to you.

And better would it fit Achilles much
 To throw down Hector than Polyxena.
 But it must grieve young Pyrrhus now at home,
 When Fame shall in our islands sound her trump
 And all the Greekish girls shall tripping sing 210
 'Great Hector's sister did Achilles win,
 But our great Ajax bravely beat down him.'
 Farewell, my lord: I as your lover speak.
 The fool slides o'er the ice that you should break. [*Exit.*]

Patro. To this effect, Achilles, have I mov'd you. 215
 A woman impudent and mannish grown
 Is not more loath'd than an effeminate man
 In time of action. I stand condemn'd for this:
 They think my little stomach to the war
 And your great love to me restrains you thus. 220
 Sweet, rouse yourself; and the weak wanton Cupid
 Shall from your neck unloose his amorous fold,
 And, like a dew-drop from the lion's mane,
 Be shook to air.

Achill. Shall Ajax fight with Hector?

Patro. Ay, and perhaps receive much honour by him. 225

Achill. I see my reputation is at stake:

My fame is shrewdly gor'd.

209. our islands] *Q*; her Iland *F*; his island *Rowe*³. 214 S.D.] *Pope*; not in *Q, F*. 223. like a] *F*; like *Q*. 224. air] *Q*; ayrie ayre *F*.

208. *Pyrrhus*] the other name of Neoptolemus, son of Achilles. He was at length brought to Troy by Ulysses, together with Philoctetes, since without those two Troy could not be taken (*Sophocles, Philoctetes*, l. 115).

209. *our islands*] Cf. Prologue l. 1, and III.i.150. (*F* is wrong: Fame has no peculiar island.)

212. *him*] i.e. Hector.

213. *lover*] one who wishes well, cf. *Cor.* v.ii.14.

213-14. *speak . . . break*] A perfect rhyme.

214.] Perhaps too ingeniously glossed by editors (see examples in *Variorum* note). 'Break the ice' = begin the action, start what none else is willing to do: cf. *Shr.* I.ii.265. Hence,

Ajax will be merely play-acting, in his meeting with Hector, by comparison with the serious fighting which only Achilles is capable of performing.

217. *effeminate*] cowardly, inert.

219. *my . . . war*] my marked unwillingness to fight.

221-4.] Patroclus is pleading that Polyxena should be abandoned: he is not referring to himself, nor to Achilles' affection for him.

221. *wanton*] playful, trifling (rather than 'lascivious', I think, despite the erotic sense of 'Cupid'). Cf. *LLL* v.ii.752-3: 'As love is full of unbefitting strains; / All wanton as a child, skipping and vain'.

227. *shrewdly gor'd*] severely wounded. To *gore* (literally) is always, for

Patro.

O then beware:

Those wounds heal ill that men do give themselves.

Omission to do what is necessary

Seals a commission to a blank of danger;

230

And danger, like an ague, subtly taints

Even then when we sit idly in the sun.

Achill. Go call Thersites hither, sweet Patroclus.

I'll send the fool to Ajax, and desire him

T'invite the Trojan lords after the combat

235

To see us here unarm'd. I have a woman's longing,

An appetite that I am sick withal,

To see great Hector in his weeds of peace,

Enter THERSITES.

To talk with him, and to behold his visage

Even to my full of view. A labour sav'd.

240

Thers. A wonder.*Achill.* What?*Thers.* Ajax goes up and down the field, asking for himself.*Achill.* How so?

245

Thers. He must fight singly tomorrow with Hector, and is so prophetically proud of an heroical cudgelling232. we] *F*; they *Q*. 238 S.D.] *As F*; after 240, *Q*.

Shakespeare, to wound with a spear or an arrow (i.e. to stab, not to cut).

228.] Apparently a proverb: not in Tilley. (Perhaps cf. *John* v. vii. 112-14: 'This England never did, nor never shall, / Lie at the proud foot of a conqueror, / But when it first did help to wound itself'.)

229-30.] If you neglect what you must do, then whatever threatens you has full scope to do what hurt it will. (There seems to be an echo—perhaps unconscious—of the phrase 'sins of omission and commission', which OED first cites from a sermon of 1597.)

230. *Seals a commission*] confirms a form of authority.*blank*] warrant lacking specific detail (cf. blank cheque, blank charter).231. *taints*] infects: cf. *Tw.N.* III.iv.133.232. *we*] *Q*'s *they* perhaps refers back to *men* (l. 228).236-40. *I have . . . view*] According to Lydgate (III.3772-8) Achilles had 'gret affeccioun / In his herte, bope day and nyzt, / Of worpi Hector for to han a sizt', because 'vnarmyd he myzt him neuer se'. In Caxton (p. 602), 'Achylles behelde hym gladly'.240. *Even . . . view*] 'to the fullest satisfaction of my eyes' (Deighton). Cf. *Tw.N.* I.i.26-7: 'The element itself, till seven years' heat, / Shall not behold her face at ample view'.

243-4.] Presumably an implied pun on Ajax/a jakes.

247. *heroical cudgelling*] Thersites uses the language of burlesque: *cudgelling* is for countrymen with

that he raves in saying nothing.

Achill. How can that be?

Thers. Why, a stalks up and down like a peacock, a 250
stride and a stand; ruminates like an hostess that
hath no arithmetic but her brain to set down her
reckoning; bites his lip with a politic regard, as
who should say 'There were wit in this head, and
'twould out'—and so there is; but it lies as coldly 255
in him as fire in a flint, which will not show with-
out knocking. The man's undone for ever, for if
Hector break not his neck i'th'combat, he'll
break't himself in vainglory. He knows not me: I
said 'Good morrow, Ajax,' and he replies 'Thanks, 260
Agamemnon.'—What think you of this man, that
takes me for the general? He's grown a very land-
fish, languageless, a monster. A plague of opinion!
A man may wear it on both sides, like a leather
jerkin. 265

250. Why, a] *Q* (a); Why he *F*. 254–5. 'There . . . out'] *As quotation, Camb.*
254. this] *Q*; his *F*. 263. monster.] *F* (monster:); monster, *Q*.

quarter-staves (cf. II.i.102–3: 'and a knock out either of your brains'). On the other hand, *break not his neck i'th'combat* (l. 258) refers to a form of death normal in jousting. Perhaps Thersites refers to fighting at barriers.

248. *he . . . nothing*] 'His carriage and silent gestures are witness to his frenzy.' Ajax' actions are eloquent, as Thersites' language is mimetic (especially ll. 250–61). The words cry out for the actor's gesture: Thersites has already *put on his presence* (ll. 269–70), and this very speech is *the pageant of Ajax* (l. 271).

253. *with . . . regard*] Ajax tries hard to appear wise: he strikes all the proper attitudes. (Shakespeare found such conduct matter for comedy elsewhere: cf. Malvolio, who practised *a demure travel of regard* (*Tw.N.* II.v.53) and *an austere regard of control* (II.v.67); who had *the humour of state* (l. 52), who *read politic authors* (ll.

161–2) and who was determined to be *proud* (l. 161) in the process of realizing his fantasy.)

262–3. *a very . . . monster*] Caliban is just such a creature (cf. *Tp.* II.ii.25–6: 'A fish: he smells like a fish; a very ancient and fish-like smell'); and he and Ajax sometimes share a language: cf. *Tp.* I.ii.365–6 ('You taught me language; and my profit on't / Is, I know how to curse') with II.i.1–50.

263. *opinion*] 'Favourable estimate of oneself or one's own abilities; either in bad sense (self-conceit, arrogance, dogmatism) or in good sense (self-confidence)' (OED 5c). Hence, Ajax can 'wear' his own opinion of himself as arrogance (as hitherto), or as self-confidence (as now, when he is prepared to meet Hector). It is still the same pride.

265. *jerkin*] reversible (i.e. unlined) leather jacket.

Achill. Thou must be my ambassador to him, Thersites.

Thers. Who, I? Why, he'll answer nobody: he professes not answering; speaking is for beggars, he wears his tongue in's arms. I will put on his presence: let Patroclus make demands to me. You shall see the pageant of Ajax. 270

Achill. To him, Patroclus. Tell him I humbly desire the valiant Ajax to invite the valorous Hector to come unarmed to my tent, and to procure safe-conduct for his person, of the magnanimous, and most illustrious, six or seven times honoured captain-general of the Grecian army, Agamemnon, et cetera. Do this. 275

Patro. Jove bless great Ajax!

Thers. Hum! 280

Patro. I come from the worthy Achilles—

Thers. Ha?

266. to him] *F*; not in *Q*. 267. I? Why,] *Theobald*; I: why *Q*; I: why, *F*; I? why *F*₃. 270. presence: . . . me. You] *This edn*; presence, let . . . demands to me. You *Q*; presence; let . . . his demands to me, you *F*; presence. Let . . . demands to me, you *NCS*. 273. valorous] *Q*; most valorous *F*. 277. captain-general] *Hanmer* (*subst.*); Captaine Generall *Q*; Captaine, Generall *F*. Grecian] *F*; not in *Q*. 278. et cetera] *F* (&c.); not in *Q*.

266.] Even Thersites becomes an ambassador or go-between.

267-8. *he . . . answering*] It is not clear whether Ajax merely does not profess to answer a question, or whether (more positively) he professes silence, and cuts everybody. In view of *speaking is for beggars*, one ought perhaps to prefer the latter, and to read *not-answering*. (The case is different with Hotspur, who loquaciously denies fluency: *1H4* v.ii.91: 'For I profess not talking'.)

268-9. *he . . . arms*] Cf. *Mac.* v.viii.7: 'My voice is in my sword'.

270. *presence*] air, port, carriage.

let . . . me] i.e. Patroclus (the fool positive of *ii.iii.67*) is to play 'feed' to Thersites, the professional fool.

271. *pageant*] We are probably meant to see Ajax as part of a City pageant, rather than of a Court

masque: perhaps as a traditional figure, like Gog or Magog. (Yet to *play his pageant* is several times used by Malory when a knight begins to display his prowess at a tourney. Perhaps *pageant* hesitates between knightly and bourgeois senses. [I owe this observation to Professor Brooks.])

278. *et cetera*] I question Dyce's opinion that this was a cue for actors to gag: it seems to me to be of a piece with the ironic pretentiousness of Achilles' preceding lines (*magnanimous, and most illustrious, six or seven times honoured*). On the other hand, while Achilles should say 'et cetera', Patroclus is plainly being invited to extemporize.

282. *Ha?*] = eh? Contrast *Ha!* (*l.* 289) which may imply either contempt (= Bah!) or knowing satisfaction (= Oho!).

Patro. Who most humbly desires you to invite Hector
to his tent—

Thers. Hum? 285

Patro. And to procure safe-conduct from Agamemnon.

Thers. Agamemnon?

Patro. Ay, my lord.

Thers. Ha!

Patro. What say you to't? 290

Thers. God buy you, with all my heart!

Patro. Your answer, sir.

Thers. If tomorrow be a fair day, by eleven of the clock
it will go one way or other. Howsoever, he shall
pay for me ere he has me. 295

Patro. Your answer, sir.

Thers. Fare ye well, with all my heart.

Achill. Why, but he is not in this tune, is he?

Thers. No, but out of tune thus. What music will be in
him when Hector has knocked out his brains, I 300
know not—but I am sure, none, unless the fiddler
Apollo get his sinews to make catlings on.

Achill. Come, thou shalt bear a letter to him straight.

Thers. Let me bear another to his horse, for that's the
more capable creature. 305

Achill. My mind is troubled, like a fountain stirr'd,

291. buy you] *Q, F*; bu'y you *NCS*; be wi' you *Rowe*. 293. eleven of the] *Q*
(a leuen of the); eleuen a *F*; eleven o' *Theobald*. 299. out of] *Q*; he's out
a *F*. 304. bear] *Q*; carry *F*.

293. *of the clock*] Shakespeare uses both 'clock and this phrase; but on the whole *o'clock* serves for brief exchanges (e.g. 'What is't o'clock?') and *of the clock* for fuller and more continuous prose (e.g. *Meas.* iv.ii.119: 'by four of the clock'). The *tone* seems to be irrelevant: the full form can still be used in jocular speech: cf. *2H4* i.ii.186–8, 'My lord, I was born about three of the clock in the afternoon, with a white head, and something of a round belly'.

298. *tune*] disposition, humour.

301–2. *fiddler Apollo*] Again, bur-

lesque language: the term *fiddler* is contemptuous: Apollo as musician usually played the lute (Apollo Citharoedus).

302. *catlings*] catgut for stringed instruments: strings of the smallest size.

305. *capable*] intelligent, competent.

306.] Perhaps cf. Proverbs xxv.26: 'A righteous man falling down before the wicked is as a troubled fountain, and a corrupt spring'; also *Shr.* v.ii.143–4: 'A woman mov'd is like a fountain troubled, / Muddy, ill-seeming, thick, bereft of beauty'.

And I myself see not the bottom of it.

[*Exeunt Achilles and Patroclus.*]

Thers. Would the fountain of your mind were clear
again, that I might water an ass at it: I had rather
be a tick in a sheep than such a valiant ignorance. 310

[*Exit.*]

307 S.D.] *Capell (subst.); Exit / Rowe; not in Q,F.* 310 S.D.] *Capell; Exeunt / Rowe; not in Q,F.*

[ACT IV]

[SCENE I]

Enter on one side ÆNEAS, [and Servant] with a torch; on the other, PARIS, DEIPHOBUS, ANTENOR, DIOMEDES, [and Others] with torches.

Paris. See, ho! who is that there?

Deiph. It is the Lord Æneas.

Æneas. Is the prince there in person?

Had I so good occasion to lie long
As you, Prince Paris, nothing but heavenly business 5
Should rob my bed-mate of my company.

Diom. That's my mind, too. Good morrow, Lord Æneas.

Paris. A valiant Greek, Æneas: take his hand;
Witness the process of your speech, wherein
You told how Diomed a whole week by days 10
Did haunt you in the field.

Æneas. Health to you, valiant sir,
During all question of the gentle truce;
But when I meet you arm'd, as black defiance
As heart can think or courage execute.

ACT IV

Scene 1

S.D. [*and . . . torch*] *Var.* '73; *with a torch* / *F*; *not in Q.* DIOMEDES, [*and Others*] *Malone*; *Diomed the Grecian* / *Q, F.* 5. *you* / *F*; *your Q.* 9. *speech, wherein* / *Q* (*speech: wherein*); *speech within: F.* 10. *a* / *Q*; *in a F.*

3. *prince*] i.e. Paris.

5. *heavenly business*] (presumably) worship.

9. *Witness . . . speech*] 'as the drift of your [former] speech made clear'. Æneas, that is, has already testified that Diomedes is valiant.

10. *a . . . days*] every day of one week.

11. *haunt*] hang about, dog the heels of (cf. Webster, *Duchess of Malfi*, i.i.29: 'I do haunt you still').

12. *During . . . truce*] during all the negotiations in the peaceful time of truce.

14. *As . . . think*] Cf. Nashe (*Works*, ed. R. B. McKerrow), iii.33.14: 'as

- Diom.* The one and other Diomed embraces. 15
 Our bloods are now in calm, and, so long, health!
 But when contention and occasion meet,
 By Jove, I'll play the hunter for thy life
 With all my force, pursuit, and policy.
- Æneas.* And thou shalt hunt a lion that will fly 20
 With his face backward. In human gentleness,
 Welcome to Troy! Now by Anchises' life,
 Welcome indeed! By Venus' hand I swear
 No man alive can love in such a sort
 The thing he means to kill, more excellently. 25
- Diom.* We sympathize. Jove, let Æneas live—
 If to my sword his fate be not the glory—
 A thousand complete courses of the sun!
 But in mine emulous honour let him die
 With every joint a wound, and that tomorrow! 30
- Æneas.* We know each other well.
- Diom.* We do, and long to know each other worse.
- Paris.* This is the most despiteful gentle greeting,
 The noblest hateful love, that e'er I heard of.
 What business, lord, so early? 35
- Æneas.* I was sent for to the King; but why, I know not.

16. and, so long,] *Warburton*; and so long *Q,F*. 17. But] *F*; Lul'd *Q*.
 meet] *Q*; meetes *F*. 21. backward . . . gentleness,] *Theobald*² (*subst.*); back-
 ward, in humane gentleness: *Q,F* (*subst.*). 33. despiteful gentle] *Q*;
 despightful'st gentle *F*; despiteful-gentle *conj. S. Walker*. 34-5.] *As F*; *as*
prose, Q. 34. noblest hateful] *Q,F*; noblest-hateful *conj. S. Walker*.

heart can think or tongue can tell'; shoulder.
 also 2*H6* iv. vii. 119. 22-3. *Anchises'* . . . *hand*] *As* Deigh-
 15.] Diomedes here accepts Æneas' ton noted (after *Blakeway*), Æneas
 challenge. This chivalrous contest swears by each of his parents in turn.
 within the play derives from real But *Warburton* (who saw an allusion
 enmity in the source (cf. *Caxton*, to Venus being wounded in the hand
Recuyell, p. 561) during the embassy by Diomedes, while protecting Æneas:
 to Troy of Ulysses and Diomedes. *Iliad* v) may have been on the right
 17.] 'When we may conveniently track: Æneas also alludes to the
 fight.' vulnerable part or quality of each
 19. *policy*] stratagems. parent.
 20-1. *a . . . backward*] A reference, 26. *sympathize*] are of one disposition;
 since this is a chivalrous encounter, to cf. i. iii. 52.
 heraldry. What Æneas has in mind 28. *complete*] Stressed on the first
 is a lion *passant regardant*, i.e. walking syllable.
 with his face turned back over his

Paris. His purpose meets you: 'twas to bring this Greek
 To Calchas' house, and there to render him,
 For the enfreed Antenor, the fair Cressid.
 Let's have your company, or, if you please, 40
 Haste there before us. [*Aside.*] I constantly believe,
 Or rather, call my thought a certain knowledge,
 My brother Troilus lodges there tonight.
 Rouse him, and give him note of our approach,
 With the whole quality wherefore: I fear 45
 We shall be much unwelcome.

Æneas. [*Aside.*] That I assure you:
 Troilus had rather Troy were borne to Greece
 Than Cressid borne from Troy.

Paris. [*Aside.*] There is no help:
 The bitter disposition of the time
 Will have it so. [*Aloud.*] On, lord, we'll follow you. 50

Æneas. Good morrow, all. *Exit Æneas [with servant].*

Paris. And tell me, noble Diomed, faith, tell me true,
 Even in the soul of sound goodfellowship,
 Who in your thoughts deserves fair Helen best—
 Myself, or Menelaus?

37. 'twas] *Q*; it was *F*. 38. Calchas'] *Pope*; *Calcho's* / *Q*; *Calcha's* / *F*.
 41 S.D.] *NCS*; not in *Q, F*; (and so at 46, 48, 50). 41. believe] *Q*; doe thinke *F*.
 45. wherefore: I fear] *Capell*; wherefore: / I feare *Q*; whereof, I feare *F*.
 47-8.] *As F*; as prose, *Q*. 49-50. time / Will . . . so] *As Pope*; time will . . .
 so: *Q, F* (*subst.*). 51 S.D.] *As Dyce* (*subst.*); *Exit Æneas* / *F*; not in *Q*.
 53. the] *F*; not in *Q*. goodfellowship] *Capell*; good fellowship *Q, F*.
 54. deserves . . . best] *Q*; merits faire *Helen* most *F*.

37. *His . . . you*] Not simply 'What he meant I shall now tell you', but also, 'Here is Antenor (released), and Diomedes (who is to take Cressida, in exchange for Antenor)'.

41-50.] Walker (*NCS*) is most certainly right in reading this passage as a series of asides.

41-2. *believe . . . thought*] While *F*'s *do think* maintains a formal series (*think* / *thought*) it need not therefore be counted authoritative: the sense *I believe* (= *I think*) was common from the thirteenth century onwards (cf. *OED believe* 7).

44. *note*] intelligence, information.

45. *quality*] 'nature, with reference to origin: hence, cause, occasion' (*OED* 8b).

54. *deserves . . . best*] I follow *Q*, not being persuaded that Diomedes picks up and plays with *Paris*' word (cf. *NCS* note). After all, if one is seeking rhetorical play with *merits*, there is sufficient within the bounds of Diomedes' own speech. Besides, while *merits* (*F*) might easily have been picked up into l. 54 from l. 56, it is not so simple to explain *deserves*. Loose paraphrase is not a characteristic of *Q*.

Diom.

Both alike:

55

He merits well to have her that doth seek her,

Not making any scruple of her soilure,

With such a hell of pain and world of charge;

And you as well to keep her that defend her,

Not palating the taste of her dishonour,

60

With such a costly loss of wealth and friends.

He, like a puling cuckold, would drink up

The lees and dregs of a flat tamed piece;

You, like a lecher, out of whorish loins

Are pleas'd to breed out your inheritors.

65

Both merits pois'd, each weighs nor less nor more,

But he as thee, each heavier for a whore.

Paris. You are too bitter to your country-woman.*Diom.* She's bitter to her country: hear me, Paris—

For every false drop in her bawdy veins

70

A Grecian's life hath sunk; for every scruple

Of her contaminated carrion weight

A Trojan hath been slain. Since she could speak,

She hath not given so many good words breath

57. soilure] *F*; soyle *Q*. 66. nor less] *Q*; no lesse *F*. 67. he . . . each]
This edn; he as he, each *Dyce, conj. Johnson*; he as he, the *Q*; he as he, which *F*.

57. *making any scruple of*] being
 reluctant, sticking at.

soilure] sully, staining.

58. *charge*] trouble.

60. *palating*] perceiving (on your
 palate).

62. *puling*] whining, plaintive (an
 odd term, in view of the laconic
 brevity of Menelaus).

63. *flat . . . piece*] cask of wine
 spoiled by exposure to the air; but
 punning on *piece* = woman (usually
 derogatory).

65. *to . . . inheritors*] to beget your
 heirs. The formula *out of . . . to breed*
out appears to be mere duplication
 (cf. Abbott §407): for *breed out* cf.
Wint. v.i.11-12: 'the sweet'st com-
 panion that e'er man / Bred his hopes
 out of'.

66. *pois'd*] weighed, set in the
 balance.

67. *each*] Johnson's brilliant con-
 jecture needs justification. *F* must
 have varied from *Q* deliberately, yet
which (*F*) is puzzling: one might
 accept Johnson's interpretation ('He
 as he. Which heavier for a whore?')
 if it did not contradict l. 66. Yet a
 compositor might have read *each* in
 his copy, and set *which*—a fairly easy
 'aural' error. Neither Paris nor
 Menelaus is much the heavier—
 whores were proverbially light
 (= wanton)—but each is heavy
 (= gloomy) in that he has part share
 in a whore whether he possess her or
 not.

68.] Paris is polite, but ironic.

71. *scruple*] $\frac{1}{16}$ oz.: small measure
 of weight used by apothecaries.

72. *carrion*] vile, rotten (as a putre-
 fying carcass).

As for her Greeks and Trojans suffer'd death. 75

Paris. Fair Diomed, you do as chapmen do,
Dispraise the thing that they desire to buy;
But we in silence hold this virtue well,
We'll not commend, that not intend to sell.
Here lies our way. *Exeunt.* 80

[SCENE II]

Enter TROILUS and CRESSIDA.

Troil. Dear, trouble not yourself; the morn is cold.

Cress. Then, sweet my lord, I'll call mine uncle down;
He shall unbolt the gates.

Troil. Trouble him not:
To bed, to bed! Sleep kill those pretty eyes,
And give as soft attachment to thy senses 5
As infants empty of all thought.

Cress. Good morrow, then.

Troil. I prithee now, to bed.

Cress. Are you aweary of me?

Troil. O Cressida, but that the busy day,
Wak'd by the lark, hath rous'd the ribald crows,

77. they] *Q*; you *F*. 79. that . . . to] *This edn, conj. Lettsom*; what wee intend to *Q, F (subst.)*; what we intend not *Warburton*.

79.] If the Trojans hold the virtue *in silence*, they mean two things: (a) they will not sell Helen, and (b) they decline to observe the obvious antithesis (i.e. as *chapmen*, they ought to be praising what the Greeks dispraise). Johnson's comment is best: 'I believe the meaning is only this: though you practise the buyer's art, we will not practise the seller's'. (Perhaps cf. Sonnet 21, l. 14: 'I will not praise that purpose not to sell'.)

Scene II

4. *kill*] overwhelm, suppress. An extravagant expression, but perhaps cognate with some Petrarchan imagery and hyperbole (which involved

the metaphorical death of the lover), and certainly connected with *attachment* (= arrest) in l. 5. Emendations have been ingenious, but are mostly based on the mistaken assumption that the *infants* (l. 6) require a context altogether soft and gentle.

8-11.] The contrast with the aubade in *Rom.* III.v. 1-11 has often been noticed.

9. *ribald crows*] 'ribald', of course, because of their raucous crying, but the whole phrase is both deflating and ominous. Shakespeare may have had in mind Ovid's story of Apollo and Coronis (*Metamorphoses*, 11.631-2) in which a raven reveals a wife's infidelity, despite a crow's warning;

And dreaming night will hide our joys no longer, 10
I would not from thee.

Cress. Night hath been too brief.

Troil. Beshrew the witch! With venomous wights she stays
As tediously as hell, but flies the grasps of love
With wings more momentary-swift than thought.
You will catch cold, and curse me.

Cress. Prithee, tarry. 15

You men will never tarry.

O foolish Cressid, I might have still held off,

And then you would have tarried. Hark: there's one up.

Pand. [*Within.*] What's all the doors open here?

Troil. It is your uncle. 20

Enter PANDARUS.

Cress. A pestilence on him! now will he be mocking:

I shall have such a life.

Pand. How now, how now, how go maidenheads? Here,

Scene II

10. joys] *Q*; eyes *F*. 13. tediously] *Q*; hideously *F*. 14. momentary-swift] *Pope*; momentary swift *Q*; momentary, swift *F*. 15-17. Prithee . . . off] *As Capell*; Prithee . . . tarry, / . . . of, *Q, F (subst.)*. 19 S.D.] *F*; not in *Q*. 20 S.D.] *F*; not in *Q*. 23-4.] *As Pope*; How . . . maiden-heads, / Heere . . . *Cresseid?* / *Q, F (subst.)*. 23-4. Here, you,] *This edn*; Here, you *Capell*; Heere you *Q*; Heare you *F*.

but he is more likely to have remembered Chaucer's version (*Maunciple's Tale*) in which the crow reveals the truth—that is to say, it was crows that he associated with unfaithful women. (Apollo's wrath and remorse may also lie behind Troilus' outburst in v.ii, and his final cursing of Pandarus.) Shakespeare's crows are sometimes merely proverbial (in contrast to swans: *Rom.* i.ii.89); but they are also anti-heroic, being contrasted with eagles (i.ii.248 and *Caes.* v.i.85), and they may be omens of death and defeat (like the Duke of Dorset's owls, in Max Beerbohm, *Zuleika Dobson*).

12-14.] Clearly, a contrast is intended between the night of lovers—

whom time gallops withal—and a night of misery, which seems endless; but *venomous wights* is no exact parallel to *grasps of love*. The context implies loathed company (as opposed to one's mistress).

12. *witch*] Cf. *H5* iv. Chorus. 20-2: 'the cripple tardy-gaited night / Who, like a foul and ugly witch, doth limp / So tediously away'.

17-18.] Cressida refers back to her earlier technique of delay and teasing (i.ii.291-300).

19. *What's*] why are; cf. Abbott §253.

23. *how go*] what is the state of the market in; cf. *2H4* iii.ii.37-8: 'How a good yoke of bullocks at Stamford Fair?' (For the ribald tone, cf. *1H4*

you, maid—where's my cousin Cressid?

Cress. Go hang yourself, you naughty mocking uncle! 25

You bring me to do—and then you flout me too!

Pand. To do what? To do what? Let her say what.

What have I brought you to do?

Cress. Come, come, beshrew your heart: you'll ne'er be
good, nor suffer others. 30

Pand. Ha, ha! Alas, poor wretch! Ah, poor capocchia!

Has't not slept tonight? Would he not—ah,
naughty man—let it sleep? A bugbear take him!

Cress. Did not I tell you? Would he were knock'd i'th'
head! *One knocks.* 35

Who's that at door? Good uncle, go and see.

My lord, come you again into my chamber.—

You smile and mock me, as if I meant naughtily.

Troil. Ha, ha!

Cress. Come, you are deceiv'd: I think of no such thing. 40

How earnestly they knock: pray you, come in. *Knock.*

I would not for half Troy have you seen here.

Exeunt [Troilus and Cressida].

Pand. Who's there? What's the matter? Will you beat
down the door? [*Opening it.*] How now, what's the
matter? 45

[*Enter ÆNEAS.*]

31. Ah] *Dyce* (*subst.*); a *Q,F* (and so at 32). 32. Has't] *NCS, conj. Tannenbaum*;
hast *Q,F*. 35 S.D.] *After 36, Q; after 33, F.* 35-6.] *As Q; as prose F.*
42 S.D.] *Capell; Exeunt / Q,F.* 44 S.D.] *Capell; not in Q,F.*

ii.iv.358-9: 'we shall buy maiden-heads as they buy hob-nails, by the hundreds.')

23-4. *Here . . . Cressid*] An obvious joke: Cressida was (presumably) a maid when he last saw her, and, being no longer the same, is supposed to be unrecognizable.

26. *to do*—] Perhaps Cressida was about to add *naught* (cf. *R3* i.i.99, and l. 38 below). Pandarus may take the verb absolutely and obscenely (= copulate), but perhaps rather in its normal sense (with abundant insinuation).

31, 32. *Ah*] Pandarus' arch, facetious form of speech seems to justify reading *Q*'s *a* as *ah*; cf. iv.iv.11 (*Ah, sweet ducks!*), where *ah* again appears as *a* in *Q*. The present passage occurs at the foot of *H1^v*, set by compositor B: iv.iv.11 is on *H3*, probably set by B (but the page is apparently divided between A and B).

31. *capocchia*] simpleton (*Ital.*).

37. *chamber*] Normally an innocent word; but cf. the proverb, 'She lies backward, and lets out her fore-rooms' (*Tilley F 594*).

Æneas. Good morrow, lord, good morrow.

Pand. Who's there? My Lord *Æneas*? By my troth, I
knew you not. What news with you so early?

Æneas. Is not Prince Troilus here?

Pand. Here? What should he do here?

50

Æneas. Come, he is here, my lord; do not deny him.

It doth import him much to speak with me.

Pand. Is he here, say you? It's more than I know, I'll be
sworn. For my own part, I came in late. What
should he do here?

55

Æneas. Ho, nay then! Come, come, you'll do him
wrong ere you are ware, you'll be so true to him
to be false to him. Do not you know of him, but
yet go fetch him hither: go.

Enter TROILUS.

Troil. How now, what's the matter?

60

Æneas. My lord, I scarce have leisure to salute you,

My matter is so rash: there is at hand

Paris your brother, and Deiphobus,

The Grecian Diomed, and our Antenor

Deliver'd to us; and for him forthwith,

65

Ere the first sacrifice, within this hour,

We must give up to Diomedes' hand

The Lady Cressida.

Troil. Is it so concluded?

Æneas. By Priam and the general state of Troy.

They are at hand, and ready to effect it.

70

Troil. How my achievements mock me!

I will go meet them; and, my Lord *Æneas*,

47. there?] *Pope*; there *Q, F.* *Æneas*?] *F*; *Æneas*: / *Q.* 53. It's] *Q* (its);
'tis *F.* 56. Ho,] *NCS, conj. Tannenbaum*; Who, *Q, F*; Pho! *Theobald*; Whoo!
Johnson. 57. you are] *Q*; y'are *F.* 59 S.D.] *F*; not in *Q.* 65. us] *F*;
him *Q.* for him] *F*; not in *Q.* 67. Diomedes'] *Pope*; *Diomedes* / *Q*;
Diomedes / *F.* 68. so concluded] *Q*; concluded so *F.*

53. *It's*] Rare in Shakespeare's time,
and more usually 'Tis (as in *F*); cf.
Abbott §228.

56. *Ho*] = whoa! (*OED* who *int.* =
*Ho int.*²). It seems clear that *Æneas*,

having called Pandarus to draw rein
(= whoa), goes on to talk him down
in a parody of his own style.

62. *rash*] sudden, hasty: cf. *Rom.*
II. ii. 118.

We met by chance: you did not find me here.

Æneas. Good, good, my lord: the secrets of nature
Have not more gift in taciturnity.

75

Exeunt [Troilus and Æneas].

Pand. Is't possible? No sooner got but lost? The devil
take Antenor! The young prince will go mad. A
plague upon Antenor! I would they had broke's
neck!

Enter CRESSIDA.

Cress. How now? What's the matter? Who was here? 80

Pand. Ah, ah!

Cress. Why sigh you so profoundly? Where's my lord?
Gone?

Tell me, sweet uncle, what's the matter?

Pand. Would I were as deep under the earth as I am 85
above.

Cress. O the gods, what's the matter?

Pand. Pray thee get thee in: would thou hadst ne'er
been born! I knew thou wouldst be his death.

74. nature] *F*; neighbour *Pandar Q.* 75 S.D.] *Capell*; *Exeunt* | *Q*; *Exeunt.* |
Enter Pandarus and Cressid | *F.* 76. lost?] *Hanmer*; lost, *Q*; lost: *F.* 79 S.D.]
Enter Cress. How *Q*; *Cres.* How *F.* 81. ah!] *Q*; ha! *F.* 88. Pray thee] *Q*;
Prythee F. 89. wouldst] *F* (would'st); wouldst *Q.*

73.] Troilus is instructing Æneas in his part.

74. *secrets of nature*] Whether one follows *F* or *Q*, the line remains metrically faulty: there is no evidence that *secrets* could be pronounced as a trisyllable. Walker (NCS) rightly argues that *nature* and *neighbour* ought to represent readings of the same word in the MS copy (she suggests *nabor*), but she may be wrong in saying that *secrets of nature* is 'too abstract'. It is, after all, no more so than Troilus' *How my achievements mock me!* (l. 71), and Æneas' language is frequently high-flown (cf. i.iii.234-43, iv.i.20-5). To argue that *secrets of neighbour Pandar* refers to ll. 47-54 would hardly help; Troilus, at least, had not heard that conversation. Besides, Æneas is

most unlikely to use the term 'neighbour' as a title. Shakespeare's practice appears to be this: that the merchant class and lesser gentry will use the term among themselves, or to their inferiors (e.g. Leonato to Dogberry, even Menenius to the Citizens), and those inferiors will use it among themselves (Mistress Quickly in 2*H*₄; the Carriers in 1*H*₄; Dogberry to his fellows); but that no nobleman will use it to anybody—with the exception of Cerimon (a Lord) to two Gentlemen (*Per.* iii.ii.110) whom he calls 'my gentle neighbours' (and thereby, perhaps, distinguishes their propinquity from their title). The notion of Æneas, high-flown and goddess-born, referring to Pandarus in this way, is most implausible.

O poor gentleman! A plague upon Antenor! 90

Cress. Good uncle, I beseech you, on my knees I beseech you, what's the matter?

Pand. Thou must be gone, wench, thou must be gone: thou art changed for Antenor. Thou must to thy father, and be gone from Troilus: 'twill be his death, 'twill be his bane; he cannot bear it. 95

Cress. O you immortal gods! I will not go.

Pand. Thou must.

Cress. I will not, uncle. I have forgot my father;
I know no touch of consanguinity, 100
No kin, no love, no blood, no soul so near me
As the sweet Troilus! O you gods divine,
Make Cressid's name the very crown of falsehood
If ever she leave Troilus! Time, force, and death,
Do to this body what extremes you can; 105
But the strong base and building of my love
Is as the very centre of the earth,
Drawing all things to it. I'll go in and weep—

Pand. Do, do.

Cress. —Tear my bright hair, and scratch my praised cheeks,
Crack my clear voice with sobs, and break my heart 111
With sounding 'Troilus'. I will not go from Troy. *Exeunt.*

91-2. knees . . . you] *F*; knees *Q*. 105. extremes] *Q*; extremitie *F*.
108. I'll] *Q*; I will *F*. weep—] *Theobald* (*subst.*); weepe. *Q, F*. 112 S.D.]
F; not in *Q*.

91-2. on . . . you] *Q*, I think, is more likely to have omitted an *I beseech you* than *F* to have repeated one.

96. bane] destruction, ruin; cf. *Mac.* v.iii.59: 'I will not be afraid of death and bane'.

cannot] will not be able to.

99-102. *I have . . . Troilus*] Noble cites Matthew xix.5; Baldwin (*Vario-*

rum) adds 1 Esdras iv.20-1.

100. touch of consanguinity] sense of kinship.

104. force] compulsion, violence.

110-12. *Tear . . . 'Troilus'*] Conventional (but not therefore insincere) signs of grief: perhaps with some recollection of Chaucer, *Troilus and Criseyde*, iv.736-41, 814-17.

[SCENE III]

*Enter PARIS and TROILUS, with ÆNEAS,
DEIPHOBUS, ANTENOR, and DIOMEDES.*

Paris. It is great morning; and the hour prefix'd
For her delivery to this valiant Greek
Comes fast upon.—Good my brother Troilus,
Tell you the lady what she is to do,
And haste her to the purpose.

Troil. Walk into her house. 5
I'll bring her to the Grecian presently;
And to his hand when I deliver her,
Think it an altar, and thy brother Troilus
A priest, there off'ring to it his own heart. [Exit.]

Paris. I know what 'tis to love, 10
And would, as I shall pity, I could help.
Please you walk in, my lords? *Exeunt.*

[SCENE IV]

Enter PANDARUS and CRESSIDA.

Pand. Be moderate, be moderate.

Cress. Why tell you me of moderation?

Scene III

S.D.] *NCS (subst.); Enter Paris, Troyl. Æneas, Deiphob. Anth. Diomedes. / Q,F (subst.). 3. upon] Q,F; upon us Pope. 9. own] Q; not in F. 9 S.D.] Capell (subst.); not in Q,F. 12. lords?] Q; Lords. F.*

Scene III

S.D.] Paris and Troilus must of necessity be apart from the rest: their conversation (ll. 1-11) is largely private; and one can hardly have a full entry *en masse* only to begin the scene with a series of asides.

1. *great morning*] full day (= *grand jour*).

3. *Comes . . . upon*] Cf. Abbott §192.

5. *her house*] The house belongs to Calchas (cf. iv.i.38), despite the occasional assumption of editors that it belongs to Pandarus. Here, Shakespeare thinks of the person most immediately concerned, in order to identify the place.

8-9.] Troilus reverts to Petrarchan imagery when moved.

The grief is fine, full, perfect, that I taste,
 And violenteth in a sense as strong
 As that which causeth it: how can I moderate it? 5
 If I could temporize with my affection,
 Or brew it to a weak and colder palate,
 The like allayment could I give my grief.
 My love admits no qualifying dross,
 No more my grief, in such a precious loss. 10

Enter TROILUS.

Pand. Here, here, here he comes. Ah, sweet ducks!

Cress. O Troilus, Troilus! [*Embraces him.*]

Pand. What a pair of spectacles is here! Let me embrace,
 too. 'O heart', as the goodly saying is,
 O heart, heavy heart, 15
 Why sigh'st thou without breaking?

Scene iv

3. full,] *Q*; full *F*. 4. violenteth] *Q*; no lesse *F*; violenceth *Keightley*.
 6. affection] *F*; affections *Q*. 9. dross] *Q*; crosse *F* 10 *S.D.*] *As Q*; after
 9, *F*. 11. Ah, . . . ducks!] *Capell* (*subst.*); a . . . ducks. *Q*; a . . . ducke. *F*;
 ah, . . . duck! *Johnson*. 12 *S.D.*] *Malone*; not in *Q, F*. 14-19.] *As Pope*
 (*subst.*); as prose, *Q, F*. 16. sigh'st] *Q* (*sighst*); sighest *F*.

Scene iv

4. *violenteth*] rages (a rare image).
 OED gives this as the *intransitive* use;
 but it is just possible that the object
 might be understood (Cressida being
 wholly impelled by her grief) and, in
 that case, the sense would be 'forces',
 'coerces'. *F*'s *no lesse* it is difficult to
 see as a misreading of *violenteth*, even
 from *MS*; and why should the com-
 positor be consulting *MS* here, if
violenteth were what he could not
 decipher, and that word stood in print
 in *Q*? (Did the *F* collator set down
violents me?)

in a sense] in a manner, to a degree.
 6. *temporize*] come to terms with.
affection] propensity, bent.

7. *palate*] taste. Cressida sees grief
 in the same terms as Troilus sees love
 (iii.ii.17-20).

8. *allayment*] dilution; cf. *Cor.*
 ii.i.48.

11. *ducks*] An endearment, perhaps
 childish, then as now. There seems to
 be something old-fashioned or affec-
 ted in it: the other Shakespearean
 characters who use it are Pistol (*H5*
 ii.iii.53), Bottom (*MND* v.i.270)
 and Autolycus (*Wint.* iv.iv.318).

13. *pair of spectacles*] A deliberate
 facetiousness.

14.] The *goodly saying* has not been
 traced (although Shakespeare would
 have been quite capable of composing
 his own doggerel), but popular songs
 are easily lost.

15.] Pope's emendation *O heavy* is
 certainly more metrical; but the
 verses are meant to be *sung*, and music
 sets right much that, on paper, looks
 halting. (One might therefore argue
 that this was a genuine ballad, and

where he answers again

Because thou canst not ease thy smart
By friendship nor by speaking.

There was never a truer rhyme. Let us cast away 20
nothing, for we may live to have need of such a
verse: we see it, we see it. How now, lambs?

Troil. Cressid, I love thee in so strain'd a purity
That the blest gods, as angry with my fancy,
More bright in zeal than the devotion which 25
Cold lips blow to their deities, take thee from me.

Cress. Have the gods envy?

Pand. Ay, ay, ay, ay, 'tis too plain a case.

Cress. And is it true that I must go from Troy?

Troil. A hateful truth.

Cress. What, and from Troilus too? 30

Troil. From Troy and Troilus.

Cress. Is't possible?

Troil. And suddenly; where injury of chance
Puts back leave-taking, jostles roughly by
All time of pause, rudely beguiles our lips
Of all rejoindure, forcibly prevents 35
Our lock'd embrasures, strangles our dear vows

23. strain'd] *Q*; strange *F*. 26. deities,] *Q*; Deities: *F*. 31. Is't] *Q, F*;
Is it *Rowe*. 33. back] *Q*; by *F*. 36. embrasures] *Q, F*; embraces *Pope*;
embraceures *White*.

not something composed for the occasion; but it is easy to make words to known tunes, and it has always been done.)

17.] Cf. *Ham.* iv.v.64. Again, the musical form (supposing the song to exist, and to be sung in full) would probably make clear the parts in the dialogue.

19. *friendship*] Collier's suggestion of *silence* has the virtue of maintaining the balance with *speaking*, but simple antonyms may not be in question: if the ballad *be* genuine, we do not know the dramatic context of the lines. Besides, Pandarus may be enjoying wordplay—*friend* could = lover, par-amour.

23. *strain'd*] clarified, refined.

24. *fancy*] love; sometimes with the implication fancy + fantasy (love + the imaginative power it engenders).

33. *Puts back*] rejects, says 'no' to. (*Puts by* (*F*) means much the same; but it looks as if *by* were caught up from the end of the line.)

35. *rejoindure*] reunion (or perhaps merely union); no other instance known, but cf. *Tw.N.* v.i.155: 'Confirm'd by mutual joinder of your hands'.

36. *embrasures*] The *QF* reading normally = windows. Plainly a word with the root [*em*]brace is needed, and Shakespeare is not much given to French borrowings (e.g. *embrassure* or *White's* suggestion *embraceure*). We might read *embraces* (with *Pope*),

Even in the birth of our own labouring breath.

We two, that with so many thousand sighs

Did buy each other, must poorly sell ourselves

With the rude brevity and discharge of one.

40

Injurious Time now with a robber's haste

Crams his rich thiev'ry up, he knows not how;

As many farewells as be stars in heaven,

With distinct breath and consign'd kisses to them,

He fumbles up into a loose adieu,

45

And scants us with a single famish'd kiss

Distasted with the salt of broken tears.

Æneas. (*Within.*) My lord, is the lady ready?

Troil. Hark, you are call'd. Some say the Genius

Cries so to him that instantly must die.

50

Bid them have patience: she shall come anon.

40. one.] *Pope*; one, *Q*; our *F*.

41. Time] *Q* (*subst.*); time; *F*.

42. thiev'ry]

Q; theuerie *F*. 47. Distasted] *Q*; Distasting *F*. tears.] *Q*; teares. *Enter*

Æneas. / *F*. 48 S.D.] *Q, F*. 49-50. Genius / Cries so] *Q*; genius so / Cries, come *F*.

supposing that the compositor's eye caught *-ure* from *rejoindre*, above; but since both *rejoindre* and *embrasures* (in this context) are apparently nonce-words, it might be improper to argue that either was right in order to prove the other corrupt. Perhaps *rejoindre* should be *rejoinder* (although *that* = response, reply; often in a legal sense): perhaps *embrasures* should be *embra-ceures*. I doubt whether we ought to read *embraces*.

37. *labouring*] giving birth.

40. *discharge*] (a) exhalation of breath (in sighing); (b) payment (in selling).

one] *F*'s *our* can surely derive only from the misreading of *MS*, and not of print? (*F* makes no sense here.)

44. *distinct breath*] Each farewell is thought of as leisurely, and distinguished from the rest.

consign'd] Perhaps for 'consigning' (= ratifying) (cf. Abbott §374): otherwise, 'added as ratification' (NCS).

45. *fumbles up*] *fumble* = (primarily) handle awkwardly; but *fumble up* (cf. OED *fumble* 5b) is used of indistinct, imperfect speech: hence, (a) clumsily gathers up (what has been stolen); (b) confusedly utters (the *loose adieu*).

46. *scants*] grudgingly allows, limits.

47. *Distasted*] made distasteful.

broken] Probably = breaking: i.e. tears which interrupt the farewell and the kiss (cf. again Abbott §374): otherwise, interrupted, not allowed to flow freely.

49. *Genius*] guardian or tutelary spirit, which has oversight of a man until his death (and which, perhaps, conducts him from the world).

49-50. *Genius . . . so*] *Q* and *F* are indifferent here. The Genius may, or may not, say 'Come': it certainly does not speak as *Æneas* has done (which is what both texts seem to imply). Troilus, of course, means that it interrupts a man in some desired action.

Pand. Where are my tears? Rain, to lay this wind, or
my heart will be blown up by th'root. [Exit.]

Cress. I must then to the Grecians?

Troil. No remedy.

Cress. A woeful Cressid 'mongst the merry Greeks: 55
When shall we see again?

Troil. Hear me, my love: be thou but true of heart—

Cress. I, true? How now, what wicked deem is this?

Troil. Nay, we must use expostulation kindly,
For it is parting from us. 60

I speak not 'Be thou true' as fearing thee—

For I will throw my glove to Death himself

That there's no maculation in thy heart—

But 'Be thou true' say I to fashion in

My sequent protestation: be thou true, 65

And I will see thee.

Cress. O you shall be expos'd, my lord, to dangers

As infinite as imminent! But I'll be true.

Troil. And I'll grow friend with danger: wear this sleeve.

53. th'root] *NCS*; the root *F*; my throate *Q*. 53 S.D.] *Dyce*; *Exit Pandarus* / *Theobald*; not in *Q, F*. 55-6. Greeks: / When] *Q* (*subst.*); *Greekes*. / *Troy*. When *F*. 57. my love] *F*; loue *Q*. heart—] *Rowe* (*subst.*); heart. *Q, F*. 63. there's] *F*; there is *Q*. 65-6.] As *F*; as one line *Q*.

52. *Rain . . . wind*] tears, to stop my sighs (from the common but erroneous belief that wind decreased because rain began to fall—*post hoc, ergo propter hoc*). The figure is intentionally absurd: cf. *Ant.* 1.ii.145-8: 'We cannot call her winds and waters sighs and tears; they are greater storms and tempests than almanacs can report'.

53. *th'root*] *Q*'s *my throat* is perhaps an attempt at correction (*th'root* read as *throat*/throat, and *my* inserted).

55. *merry Greeks*] roisterers, loose fellows. (*Cressida* plays on the literal sense, and on the familiar, contemptuous name: cf. also her remark at 1.ii.110.)

56. *see*] meet; cf. *H8* 1.i.2.

58. *deem*] opinion, judgement.

60.] i.e. we shall soon have no opportunity to speak *at all* (let alone leisure for expostulation). Expostulation is personified as a guest departing.

62. *throw . . . to*] challenge formally.

63. *maculation*] spot or stain. OED cites the Coventry Mystery Plays for two examples before this.

64. *fashion in*] form; *fashion* = contrive, arrange; but *fashion in* here comes near to meaning 'introduce'.

67-8. *O . . . imminent*] It will be infinitely dangerous to attempt to visit the Greek camp unobserved.

69. *sleeve*] Detachable, in the dress of both men and women. Cf. Chaucer, *Troilus and Criseyde*, v.1043: 'She made hym were a pencil [= token] of hire sleve'.

Cress. And you this glove: when shall I see you? 70

Troil. I will corrupt the Grecian sentinels

To give thee nightly visitation.

But yet be true.

Cress. O heavens—'be true' again?

Troil. Hear why I speak it, love.

The Grecian youths are full of quality, 75

Their loving well compos'd, with gift of nature flowing,

And swelling o'er with arts and exercise.

How novelty may move, and parts with person,

Alas, a kind of godly jealousy—

Which I beseech you call a virtuous sin— 80

Makes me afeard.

Cress. O heavens, you love me not!

Troil. Die I a villain then!

In this I do not call your faith in question

So mainly as my merit: I cannot sing,

Nor heel the high lavolt, nor sweeten talk, 85

72-3. To . . . true] *As F*; as one line, *Q*. 73. 'be true'] *As Hammer*; be true *Q*, *F*. 74. it, love.] *F3 (subst.)*; it loue, *Q*; it; Loue: *F*. 76.] Their . . . nature, / Flowing *F*; They're . . . nature, / Flowing *Rowe*; not in *Q*. 76-7. flowing, / And swelling] *F (subst.)*; And flowing *Staunton*; And swelling *Q*. 78. novelty] *Q*; nouelties *F*. person] *F*; portion *Q*. 81. afeard] *Q*; affraid *F*.

70. *glove*] Like the sleeve, often worn as a token in the hat or the helmet, but not invariably as a sign of love; cf. *H5* iv.i.217-22.

72. *nightly*] by night.

76.] *F*'s line must imply simple omission by *Q*, but in that case it is l. 76, and not l. 77, that must be converted to an Alexandrine by the addition of *flowing*. Shakespeare seems, admittedly, never to have used *swell* o'er elsewhere; but since he has only once used *flows over* (*Ant.* v.ii.24), one cannot safely commend on that basis. I prefer to read *Their* (as in *F*) and not *They're* (as *Rowe*, etc.): Troilus is explaining the *quality* that particularly engages his attention. The Greeks are accomplished and courtly lovers, and their love-making is nature improved by art.

78. *novelty*] Shakespeare seems to

use only the singular: cf. *Meas.* iii.ii.217; *All's W.* ii.iii.20.

parts] natural gifts or endowments.

person] *Q*'s *portion* is probably affected (semantically) by *parts*. Troilus implies that the young Greeks are personable, handsome fellows.

79. *godly jealousy*] Echoing 2 Corinthians xi.2 (as Theobald noted).

81. *afeard*] The usual form until c. 1700, when it was finally superseded by *afraid* (cf. *F*'s *affraid*).

83-4. *faith . . . merit*] Troilus puns: *faith* = (a) fidelity, (b) belief, or creed; *merit* = (a) deserts, (b) works deserving Divine reward. That is, he continues to use the language of religious belief and practice that he had already employed at iv.iii.7-9.

84. *mainly*] strongly; cf. *main* (ii.iii.273).

85. *lavolt*] = *lavolta*: a dance for

Nor play at subtle games—fair virtues all,
 To which the Grecians are most prompt and pregnant;
 But I can tell that in each grace of these
 There lurks a still and dumb-discoursive devil
 That tempts most cunningly. But be not tempted. 90

Cress. Do you think I will?

Troil. No.

But something may be done that we will not;
 And sometimes we are devils to ourselves,
 When we will tempt the frailty of our powers,
 Presuming on their changeful potency. 95

Æneas. (*Within.*) Nay, good my lord!

Troil. Come, kiss, and let us part.

Paris. (*Within.*) Brother Troilus!

Troil. [*Aloud.*] Good brother, come you hither,
 And bring Æneas and the Grecian with you.

Cress. My lord, will you be true?

Troil. Who, I?—alas, it is my vice, my fault. 100
 Whiles others fish with craft for great opinion,

91–2. No. / But] *As Pope*; No, but *Q, F.* 97 S.D. *Troil.* [*Aloud.*] *This edn*;
Troy. / *Q, F.* 99. true?] *Q*; true? *Exit.* / *F.*

two persons, consisting much of high leaps and bounds. Queen Elizabeth I was thought to perform it well.

86. *subtle*] (a) requiring dexterity or skill; (b) deceptive, delusive. Exactly what games Troilus has in mind it is hard to guess—perhaps a bluffing game, like Poker—but since card-games, at least, tended to employ terms such as ‘hand’ and ‘five-fingers’ (quite apart from the latent sexual sense of the word ‘play’), precision may not be necessary.

87. *pregnant*] ready, inclined.

92. *will not*] Emphatic (= do not will). Troilus picks up Cressida’s *Do you think I will?* (= do you suppose me likely to be tempted?) and restores to it its original sense (= Do you think I would do so willingly?).

95. *Presuming . . . potency*] Literally, this looks as if it should mean ‘taking it for granted that they are changeable’, although the context seems to

require the opposite—‘supposing that they have power *not* to change’. The temptation of l. 94 appears to suppose that we presume on (put too much faith in) a potency which *then* turns out to be changeable; but I suspect that the emphasis ought rather to be on *devils* and *will*: we insist upon testing ourselves, and we are *devils to ourselves* in expecting that our powers may well prove changeable (i.e. *devils* goes with l. 95: it is the ‘diabolic’ part in us which has confidence in our tendency to change).

101.] Cf. Gratiano’s judgement: ‘But fish not with this melancholy bait / For this fool gudgeon, this opinion’ (*Mer. V. i. i.* 101–2).

101–4.] Troilus plays with the two senses of simplicity, developing the paradox that truth is a vice or fault (ll. 99–100). Others, he appears to say, seek great reputation (*opinion*) by deceit or hypocrisy: he, by being true,

I with great truth catch mere simplicity;
 Whilst some with cunning gild their copper crowns,
 With truth and plainness I do wear mine bare.

Enter [ÆNEAS, PARIS, ANTENOR,
 DEIPHOBUS, *and* DIOMEDES.]

Fear not my truth: the moral of my wit 105
 Is 'Plain and true'; there's all the reach of it.
 Welcome, Sir Diomed: here is the lady
 Which for Antenor we deliver you.
 At the port, lord, I'll give her to thy hand,
 And by the way possess thee what she is. 110
 Entreat her fair, and by my soul, fair Greek,
 If e'er thou stand at mercy of my sword,
 Name Cressid, and thy life shall be as safe
 As Priam is in Ilium.

Diom. Fair Lady Cressid,
 So please you, save the thanks this prince expects. 115
 The lustre in your eye, heaven in your cheek,
 Pleads your fair usage; and to Diomed
 You shall be mistress, and command him wholly.

Troil. Grecian, thou dost not use me courteously,
 To shame the zeal of my petition to thee 120
 In praising her. I tell thee, lord of Greece,

104 S.D.] *Malone* (after 106); *Enter the Greekes.* / *F*; not in *Q*. 106. 'Plain and true'] *Johnson*; *plaine and true Q, F*. 117. usage] *Q* (*vsage*); *visage F*.
 120. zeal] *Theobald*; *seale Q, F*. to thee] *Q*; towards *F*; towards thee *Rowe*.
 121. In] *Q*; I *F*; By *Rowe*.

gets a reputation for rusticity; but what he really means is that the others get reputation alone by their skill in deception, whereas he, being true, is free from all artifice, and being straightforward, is pure sincerity. The same kind of paradox holds for ll. 103-4: the others *look* golden, and *are* copper-gilt; he *looks* merely bare, but *is* what he is.

103-4.] Truth and plainness do not prevent a play upon words: *copper crowns* = copper coins gilded to appear as French crowns; but *wear* leads at once to *crown* as top of the head.

109. *port*] gate (of town). Troy was, of course, a walled city: cf. Prologue, ll. 8, 15.

110. *possess*] inform, instruct.

111. *Entreat*] treat, use.

115.] Cressida need not thank Troilus for the treatment Diomedes will accord her: her own merit is cause enough.

117. *usage*] *F*'s *visage* is a simple misreading of *printed* copy (since *Q*, of course, reads *vsage*).

118. *mistress*] Diomedes uses the language of courtly love. Troilus refers to him as *servant* at l. 123.

She is as far high-soaring o'er thy praises
 As thou unworthy to be call'd her servant.
 I charge thee use her well, even for my charge;
 For, by the dreadful Pluto, if thou dost not, 125
 Though the great bulk Achilles be thy guard,
 I'll cut thy throat.

Diom. O, be not mov'd, Prince Troilus.
 Let me be privileg'd by my place and message
 To be a speaker free. When I am hence
 I'll answer to my lust. And know you, lord, 130
 I'll nothing do on charge: to her own worth
 She shall be priz'd. But that you say 'Be't so'—
 I'll speak it in my spirit and honour, 'No!'

Troil. Come, to the port. I'll tell thee, Diomed,
 This brave shall oft make thee to hide thy head. 135
 Lady, give me your hand, and, as we walk,
 To our own selves bend we our needful talk.

[*Exeunt Troilus, Cressida, and Diomedes.*]
Sound trumpet.

Paris. Hark, Hector's trumpet!

Aeneas. How have we spent this morning!
 The prince must think me tardy and remiss,
 That swore to ride before him to the field. 140

130. you, lord] *Q* (you Lord); my Lord *F*. 134. Come,] *Theobald*; Come
Q, F. 137 S.D. *Exeunt . . . Diomedes*] *Rann, conj. Ritson*; *Exeunt Tro. and Cre.* /
Capell; not in *Q, F*. *Sound trumpet.*] *F*; not in *Q*.

124. *even . . . charge*] simply because
 I command it. Diomedes has dis-
 courteously ignored a polite request.

125. *by . . . Pluto*] Apparently a
 favourite oath with Troilus: cf.
 v.ii.102.

126. *bulk*] massive carcass, ('body
 of great proportions', OED). Bulk
 could refer *both* to trunk/body and to
 the mass or size of it: here, the senses
 combine.

128-30.] Diomedes, being upon a
 diplomatic errand (to exchange pris-
 oners) is immune from assault. He
 introduces this speech by a reminder
 of his diplomatic privilege; and then
 begins to exploit that privilege by

saying that he will respond to Troilus'
 threat (sc. on the field of battle)
 exactly as he chooses. Shakespeare
 may have remembered that, on the
 first embassy after the Greeks had
 landed (cf. iv.v.213-15), Diomedes
 had deliberately insulted the Trojans
 (Caxton, pp. 560-1).

130. *to my lust*] at my good pleasure
 (OED 2c). Cf. *Lucr.*, l. 1384: 'Gazing
 upon the Greeks with little lust'.

132. *But . . . so*—] 'But as far as
 your command to me is concerned.'

134. *I'll tell thee*] I tell you (em-
 phatic).

135. *brave*] defiance, boast.

Paris. 'Tis Troilus' fault: come, come, to field with him.

Deiph. Let us make ready straight.

Æneas. Yea, with a bridegroom's fresh alacrity

Let us address to tend on Hector's heels.

The glory of our Troy doth this day lie

On his fair worth and single chivalry.

145
Exeunt.

[SCENE V]

*Enter AJAX armed, AGAMEMNON, ACHILLES, PATROCLUS,
MENELAUS, ULYSSES, NESTOR, and Others.*

Agam. Here art thou in appointment fresh and fair

Anticipating time with starting courage.

Give with thy trumpet a loud note to Troy,

Thou dreadful Ajax, that the appalled air

May pierce the head of the great combatant,

And hale him hither.

5

141. him.] *Rowe*; him. *Exeunt.* / *Q, F* (subst.). 142-6.] *F*; not in *Q*.
142. *Deiph.* Let] *Malone*; *Dio.* Let *F*. 146 S.D.] *Rowe*; not in *F*.

Scene v

S.D.] *As Capell*; *Enter Ajax armed, Achilles, Patroclus, Agam., Menelaus, Vlisses, Nestor, Calcas, &c.* / *Q, F* (subst.). 2. time . . . courage.] *Theobald*; time. With . . . courage, *Q, F*. 5-6. May . . . hither] *As F*; one line, *Q*.

142-6.] Certainly authorial (and not an actor's interpolation, as *Malone* believed), but perhaps equally certain to be a first shot, wisely omitted by the time *Q* (or its copy) was prepared, and injudiciously recovered by *F*. (Notice that *F* has an *Exeunt* at l. 141, but no S.D. at the end of the scene.) It is not exactly that the lines are botched; but they betray a loss of direction, an uncertain grasp of the dramatic moment, which shows in the awkward wordiness of l. 144, and its sharp contrast with the high-flown airs of l. 143, which, after all, are also misplaced. One may encounter darkness like a bride, or be a bridegroom in one's death; but does one really show a bridegroom's fresh alacrity merely in attending on Hector?

Scene v

1. *appointment*] accoutrement.

2.] Rhythmically, it feels very odd to begin a scene so pat with the second line end-stopped, but editors have generally followed *Theobald*, and no doubt rightly: it is hard to accept the alternative notion that the starting courage of Ajax is shown by having his trumpet sound.

starting courage] bounding spirit: cf. *R2* 1.iii.91 (*my dancing soul*), where *Mowbray* rejoices in *This feast of battle with mine adversary*. The situations are closely comparable.

4-6. *that . . . hither*] If air may be a bond to tie the ears of the Greeks to the tongue of Nestor (1.iii.66), then (when appalled by loud noise) it may

Ajax. Thou, trumpet, there's my purse.
 Now, crack thy lungs, and split thy brazen pipe;
 Blow, villain, till thy spher'd bias cheek
 Out-swell the colic of puff'd Aquilon.
 Come, stretch thy chest, and let thy eyes spout blood: 10
 Thou blowest for Hector. [*Flourish.*]

Ulyss. No trumpet answers.

Achill. 'Tis but early days.

Agam. Is not yond Diomed, with Calchas' daughter?

Ulyss. 'Tis he, I ken the manner of his gait:

He rises on the toe; that spirit of his 15

In aspiration lifts him from the earth.

[*Enter DIOMEDES and CRESSIDA.*]

Agam. Is this the Lady Cressid?

Diom. Even she.

9. colic] *Q,F*; choler conj. anon (*Delius*); choller *NCS*. 11 *S.D.*] *This edn*;
Trumpet sounds. / *Hanmer*; not in *Q,F*. 13. yond] *Q*; yong *F*. 16 *S.D.*] *F2*
 (*subst.*; after 12); not in *Q,F*.

perhaps be allowed to bring Hector to combat. The air is at once the medium through which sound moves, and a kind of extension of the sound itself (*pierce the head*) as well as an extension of what the sound signifies (*hale him hither*).

6. *trumpet*] i.e. trumpeter.

8-9.] The trumpeter's cheek is swollen by pressure of air: hence, *bias* (like a wood at bowls) and *spher'd*. It also resembles the round-cheeked representations of the winds at the four corners of early maps.

9. *colic*] Sometimes emended: most ingeniously by Walker in *NCS* (*choller* = jaw, chaps). But emendation is unnecessary: Shakespeare clearly associated the term with imprisoned wind (cf. *1H4* iii.i.25-8: 'oft the teeming earth / Is with a kind of colic pinch'd and vex'd / By the imprisoning of unruly wind / Within her womb'), and Hotspur's mocking speech at that place is not so far in tone from the almost burlesque exaggeration found here in *Ajax*. *Colic*

was not merely a constriction of the gut (as *OED* implies); there was also wind-colic (*tormina ventris: flatus hypochondriacus*). The image in l. 10 is far more absurd.

9. *Aquilon*] the North wind.

10. *thy eyes*] Cf. Abbott §237, on *thy* before a vowel.

12. *No trumpet answers*] Perhaps cf. Ezekiel vii. 14 ('They have blown the trumpet, even to make all ready, but none goeth to the battle').

early days] early in the day; *days* represents the old genitive singular, as in *now-a-days*.

13. *yond*] Probably adverbial (= yonder), but possibly the demonstrative pronoun. The distinction was not always kept.

14. *ken*] recognize. Not (at this time) a word predominantly Scottish; it is, of course, common in Chaucer, but also in Spenser and Malory.

15. *He . . . toe*] *Variorum* quotes from Greene, *Planetomachia*, to show that those subservient to Venus go 'stalking on their tiptoes'.

Agam. Most dearly welcome to the Greeks, sweet lady.

[*Kisses her.*]

Nest. Our general doth salute you with a kiss.

Ulyss. Yet is the kindness but particular;

20

'Twere better she were kiss'd in general.

Nest. And very courtly counsel: I'll begin.

[*Kisses her.*]

So much for Nestor.

Achill. I'll take that winter from your lips, fair lady:

[*Kisses her.*]

Achilles bids you welcome.

25

Menel. I had good argument for kissing, once.

Patro. But that's no argument for kissing now;

For thus popp'd Paris in his hardiment, [*Steps between.*]

And parted thus you and your argument. [*Kisses her.*]

Ulyss. [*Aside.*] O deadly gall, and theme of all our
scorns!

30

For which we lose our heads to gild his horns.

Patro. The first was Menelaus' kiss: this, mine;

[*Kisses her again.*]

Patroclus kisses you.

Menel. O, this is trim.

Patro. Paris and I kiss evermore for him.

Menel. I'll have my kiss, sir. Lady, by your leave.

35

Cress. In kissing, do you render or receive?

18 S.D.] *Dyce* (and at 22, 24, 29, 32); not in *Q,F.* 28 S.D.] *Johnson* (subst.); not in *Q,F.* 29.] *F*; not in *Q.* 30 S.D.] *Keightley*; not in *Q,F.*

20-1.] This sarcasm may be at the expense of either Cressida or the Greeks. The incident has been referred to *Faerie Queene*, III.x.46, where Hellenore is kissed by all the Satyrs in turn.

20. *particular*] (a) single; (b) individual.

24.] Deighton saw this as a parallel to *Tim.* iv.iii.65-6, and as an allusion to the belief that disease was transferred by kissing; but Nestor is merely old and cold, an emblem of winter and the last age of man.

26.] Menelaus sounds unexpectedly like Sir Andrew Aguecheek (*Tw.N.* II.iii.181: 'I was adored once too').

28. *hardiment*] act of daring; but I

suspect Patroclus of an obscene allusion to tumescence (cf. *pop* = thrust in, or enter, suddenly and unexpectedly).

30. *theme . . . scorns*] The theme is both Helen and her separation from Menelaus; this theme the Greeks mock (scorn) as they are doing here, but they also suffer scorns in being put at mortal risk for Helen's sake.

33. *trim*] fine. Usually, as here, sarcastic; cf. *Ado* iv.i.320.

36.] A traditional ambiguity; cf. Charles d'Orléans: 'My gostly fadir, y me confesse, / first to god and then to yow / That at a wyndow (wot ye how) / I stale a cosse of gret swetnes, /

Menel. Both take and give.

Cress. I'll make my match to live,
The kiss you take is better than you give:
Therefore, no kiss.

Menel. I'll give you boot, I'll give you three for one. 40

Cress. You are an odd man: give even or give none.

Menel. An odd man, lady?—Every man is odd.

Cress. No, Paris is not, for you know 'tis true
That you are odd, and he is even with you.

Menel. You fillip me o'th'head.

Cress. No, I'll be sworn. 45

Ulyss. It were no match, your nail against his horn.

May I, sweet lady, beg a kiss of you?

Cress. You may.

Ulyss. I do desire it.

Cress. Why, beg two.

Ulyss. Why then, for Venus' sake, give me a kiss

When Helen is a maid again, and his. 50

Cress. I am your debtor; claim it when 'tis due.

Ulyss. Never's my day, and then a kiss of you.

37. *Menel.*] *White, conj. Tyrwhitt; Patr. / Q, F.* 38, 39.] *As Pope; one line, Q, F.*

48. Why, beg two.] *This edn, conj. Johnson; Why begge then. Q; Why begge then? F; Why beg too. conj. Ritson.* 50. his.] *Capell; his—Q, F.*

Which don was out avisynes; / But
hit is doon, not vndoon, now . . . / But
y restore it shall dowltes / Ageyn, if so
be that y mow' (*Secular Lyrics of the
XIVth and XVth Centuries*, ed. R. H.
Robbins, 1955, pp. 183-4). Perhaps
also see Tilley M 24: 'The maid
which takes, sells herself'.

37. *I'll . . . live*] I will wager my life
(knowing that I shall win).

40. *boot*] odds.

41. *odd*] unusual, strange.

42. *odd*] singular, unique.

44. *odd*] left over, wanting your
partner (cf. odd man out).

even] quits (and hence, not odd,
though perhaps still at odds).

45. *fillip*] flick, tap.

o' th' head] Reference to a cuckold's
head implied an allusion to his horns.

46.] Ulysses picks up the contrast
(*nail/horn*), alluding to the *fillip* (both
blow and witty sarcasm) and to the
similarity of material involved.

48. *two*] Johnson's conjecture suits
both Cressida's flippancy and her on-
coming disposition: besides, from l. 28
to l. 52, most lines rhyme. *I do desire* is
stronger than *May I . . . beg*, and there-
fore Cressida offers the suggestion of
two kisses (which fits *desire*), corrects
Ulysses, and proffers herself as willing.
QF then may have been caught from
the line below.

50.] Perhaps cf. the song in Hardy,
The Woodlanders, Ch. x, after Giles
Winterbourne's party: 'A maid again
I never shall be / Till apples grow on
an orange tree'.

Diom. Lady, a word: I'll bring you to your father.

Exeunt [*Diomedes and Cressida*].

Nest. A woman of quick sense.

Ulyss.

Fie, fie upon her!

There's language in her eye, her cheek, her lip— 55

Nay, her foot speaks; her wanton spirits look out

At every joint and motive of her body.

O, these encounterers, so glib of tongue,

That give accosting welcome ere it comes,

And wide unclasp the tables of their thoughts 60

To every ticklish reader: set them down

For sluttish spoils of opportunity

And daughters of the game.

Flourish.

All.

The Trojan's trumpet.

53 S.D.] *Capell* (*Exeunt* Dio and Cre.); not in *Q, F.* 55. There's] *Q*; Ther's a *F.*

59. accosting] *Hudson, conj. Theobald*; a coasting *Q, F.* 61. ticklish] *Q*;

tickling *F.* 63, 63 S.D. game. *Flourish.*] *Q*; game. *Exeunt.* / *Flourish* [after

entry] *F*; game. *Trumpet within* / *Theobald.* 63. Trojan's] *This edn, conj.*

Delius; Troyans *Q, F* (*subst.*); Trojans' *Theobald.*

54. *A . . . sense*] Nestor's *quick* (= (a) rapid; (b) lively) need not imply that he sees Cressida as a wanton.

Fie] Expressing 'contempt or dislike' (Schmidt), but also disgust.

55-6. *There's . . . speaks*] Cf. Proverbs vi. 12-13: 'A naughty person, a wicked man, walketh with a froward mouth. He winketh with his eyes, he speaketh with his feet, he teacheth with his fingers'. Steevens (*Variorum* note) cites Burton, *Anatomy of Melancholy*, Pt III, Sect. 2, Mem. 2, Subs. 3: 'they speake in their gait, they spcake with their eyes, they speake in their carriage of their bodies'.

57. *motive*] moving limb or organ (OED 'only in Shaks.'): cf. *R2* i.i. 193.

58. *encounterers*] those who meet one halfway.

59. *accosting*] addressing, making advances: *QF* a *coasting* (= ? approach) is not found elsewhere. For *accost*, cf. *Tw.N.* i.iii.51 and iii.ii.19.

60. *tables*] tablets (for memoranda): cf. *Ham.* i.v.98.

61. *ticklish*] easily aroused (especially sexually). Walker (NCS) prefers *F*'s *tickling*, because (a) *ticklish* was probably affected by *sluttish* (next line), and (b) Cressida is blatantly open to encouragement. But since the *encounterers* are as active as their partners (cf. l. 59), and since *the tables of their thoughts* may be presumed rather to tickle the reader, than to be tickled by him, I retain the *Q* reading. It is the reader (as Johnson observed of Lord Hailes) who is combustible (Boswell, *Life*, ed. R. W. Chapman, 1953, p. 869).

62.] 'Corrupt wenches, of whose chastity every opportunity may make prey' (Johnson).

63. *game*] sexual play; cf. gamester (= prostitute), *All's W.* v.iii.187.

The . . . trumpet] *Delius* is obviously right: it is for Hector's trumpet that the Greeks have been waiting. A. P. Rossiter (*Angel with Horns*, 1961,

Agam. Yonder comes the troop.

Enter HECTOR [*armed*], ÆNEAS, TROIUS, PARIS,
DEIPHOBUS, and Attendants.

Æneas. Hail, all the state of Greece! What shall be done 65
To him that victory commands? Or do you purpose
A victor shall be known—will you the knights
Shall to the edge of all extremity
Pursue each other—or shall they be divided
By any voice or order of the field? 70
Hector bade ask.

Agam. Which way would Hector have it?

Æneas. He cares not: he'll obey conditions.

Agam. 'Tis done like Hector.

Achill. But securely done,
A little proudly, and great deal misprizing
The knight oppos'd.

64 S.D.] *Enter all of Troy* / Q (at 63, after *Flourish*); F (after 63). HECTOR . . .
Attendants] F; not in Q. 65. the] Q; you F. 70-1. By . . . ask] *As Rowe*³;
as one line, Q, F. 73-4. Agam. . . A little] NCS; Aga 'Tis . . . done. / Achil.
A little conj. Theobald; Aga: 'Tis . . . done, / A little Q, F. 74. misprizing]
Q; disprizing F

p. 133) suggested the 'knavish device' of aural ambiguity—the cry could certainly be heard as *The Trojan strumpet*—but the trumpet call is what modulates the scene, from facetious comment and moral distaste, on the one hand, to serious chivalric action, on the other.

65-6. *What . . . him*] Steevens (cited *Variorum*): 'This phrase is scriptural, and signifies—"what honour shall he receive?'. So, in 1 Samuel xvii. 26: "What shall be done to the man that killeth this Philistine?'.

66-70.] Æneas is *not* asking whether the victors should receive honour, or whether the Greeks would prefer no victor to emerge. He asks (a) what shall be done with the victor, and then (b) should the victory be determined by battle *à l'outrance* (to the edge of all extremity) or should the combatants be separated by the Marshal (and, presumably, judged on 'points')?

66-9. *Or . . . or*] The usual formula for disjunctive questions, and found as late as Pope.

70.] i.e. by the Marshal of the lists and his officers (cf. R2 1.iii throughout, but especially ll. 42-5).

73-5. 'Tis . . . *oppos'd*] Theobald came very near to solving the problem here. Clearly, Achilles should speak at least some of these lines, if Æneas is to reply to him and correct him: hence, Pope gave the whole speech to Achilles, whereas Theobald divided it, giving l. 73 to Agamemnon and the remainder to Achilles. It seems preferable to make the simplest division, and to allow to Agamemnon a magnanimous absoluteness of compliment.

73. *securely*] 'carelessly', 'confidently' (Schmidt): (perhaps) overconfidently.

74. *misprizing*] underrating, slighting.

Æneas. If not Achilles, sir, 75
What is your name?

Achill. If not Achilles, nothing.

Æneas. Therefore Achilles. But whate'er, know this:
In the extremity of great and little,
Valour and pride excel themselves in Hector;
The one almost as infinite as all, 80
The other blank as nothing. Weigh him well,
And that which looks like pride is courtesy.
This Ajax is half made of Hector's blood;
In love whereof, half Hector stays at home:
Half heart, half hand, half Hector comes to seek 85
This blended knight, half Trojan and half Greek.

Achill. A maiden battle, then? O, I perceive you.

[*Enter DIOMEDES.*]

Agam. Here is Sir Diomed. Go, gentle knight,
Stand by our Ajax. As you and Lord Æneas
Consent upon the order of their fight, 90
So be it: either to the uttermost,
Or else a breath. The combatants being kin
Half stints their strife before their strokes begin.

[*Ajax and Hector enter the lists.*]

Ulyss. They are oppos'd already.

Agam. What Trojan is that same that looks so heavy? 95

Ulyss. The youngest son of Priam, a true knight;

75-6.] *As Pope*², *conj. Theobald*; The knight oppos'd. / *Æne.* If . . . name? / . . . nothing. *Q, F.* 87 *S.D.*] *White*¹; *not in Q, F.* 92. breath] *Q*; breach *F.* 93 *S.D.*] *Malone*; *not in Q, F.* 94-5. *Ulyss.* . . . already. / *Agam.* What] *F*; *Vlisses*: what *Q.* 96. Priam, . . . knight] *Q*; *Priam*; / A true Knight; they call him *Troilus* / *F.*

77. *But whate'er*] *Æneas* is adept at polite snubs (cf. 1. iii. 222-31).

78-9.] Hector's valour is greater than that of any other man, and his pride less.

83.] Cf. 1. 119, and note, below.

87. *maiden*] without bloodshed.

perceive] understand.

91. *to the uttermost*] *à l'outrance* (cf. 11. 67-9 above).

92. *a breath*] a bout for exercise (cf. 11. iii. 114).

93. *stints*] checks.

94. *oppos'd*] set face to face in the lists.

95-6.] The omission of l. 94 from *Q* may explain why that text duplicated the name Ulysses (as vocative, and as speech-heading) and omitted the name Agamemnon; see Introduction, pp. 5-6.

96. *knight*] *F*'s addition here of *They call him Troilus* is an error, since the words recur (metrically) at l. 108.

Not yet mature, yet matchless; firm of word,
 Speaking in deeds, and deedless in his tongue;
 Not soon provok'd, nor, being provok'd, soon calm'd;
 His heart and hand both open and both free; 100
 For what he has he gives, what thinks he shows,
 Yet gives he not till judgement guide his bounty,
 Nor dignifies an impare thought with breath;
 Manly as Hector, but more dangerous;
 For Hector in his blaze of wrath subscribes 105
 To tender objects, but he in heat of action
 Is more vindicative than jealous love.
 They call him Troilus, and on him erect
 A second hope as fairly built as Hector.

97. matchless; firm] *F* (matchlesse, firme); matchlesse firme *Q*; matchless-firm *NGS*. 98. Speaking in] *F*; Speaking *Q*. 103. impare] *Q*; impaire *F*; impar *Capell*; impure *conj. Johnson*.

There are two possible explanations for their presence here: (a) they represent a 'first shot', immediately cancelled (Chambers, 1.440); (b) they are a 'cue-in' for a cut: i.e. ll. 97-107 were to be deleted, and the speech to run on as from l. 108. Certainly, as it stands, the full set-piece 'character' is not highly dramatic, and serves to distract an audience's attention while the combat is prepared. Hence, the length of the implied cut in *F* is simply a clue to stage conditions in some early production.

97.] Walker's reading is attractive, but not wholly defensible. If Troilus is *not yet mature* and yet unexpectedly excellent in some way, it is unlikely that his excellence will be the moral virtue of keeping his word. Troilus is *matchless*: the whole speech says so, making him *Manly as Hector, but more dangerous*, and reaching a climax in *on him erect* / *A second hope as fairly built as Hector*.

98.] Cf. Tilley *W* 197: 'Few words and many deeds'.

100. *free*] (a) liberal, bountiful (applied to Troilus's *hand*); (b) noble,

blameless, generous (applied to *heart*).

101-2.] Troilus corresponds to Aristotle's description of the liberal man: *Ethics*, iv.1.

103. *impare*] unjust, unworthy (= Lat. *impar*); *impure* (Johnson's conjecture) is irrelevant to Ulysses' argument. Again, Aristotle may help us. Shakespeare combines here the qualities of the liberal man with those of the magnanimous man, and the latter seeks *honour*, in the same measure as the former exercises liberality. An *impare* thought is beneath him (*Ethics*, iv.3).

105. *subscribes*] What is needed is the sense 'gives quarter' (cf. v.iii.40-3, v.iv.26-30). Editors usually follow OED, and gloss as 'yields': Professor Jenkins suggests 'relents' (citing *Lr* iii.vii.64: 'All cruels else subscribe').

107. *vindicative*] i.e. vindictive, revengeful.

108.] Cf. Lydgate, iii.2800-2 (p. 646): '. . . he slowe Hectoris two: / First hym pat was lik [vn] to noon oþer, / And Troilus after, pat was his owne broþer.'

Thus says Æneas, one that knows the youth 110
Even to his inches, and with private soul
Did in great Ilion thus translate him to me.

Alarum. [*Hector and Ajax fight.*]

Agam. They are in action.

Nest. Now, Ajax, hold thine own!

Troil. Hector, thou sleep'st: awake thee!

Agam. His blows are well dispos'd. There, Ajax! 115
Trumpets cease.

Diom. You must no more.

Æneas. Princes, enough, so please you.

Ajax. I am not warm yet; let us fight again.

Diom. As Hector pleases.

Hect. Why then, will I no more.

Thou art, great lord, my father's sister's son,
A cousin-german to great Priam's seed; 120
The obligation of our blood forbids
A gory emulation 'twixt us twain.

Were thy commixtion Greek and Trojan so
That thou could'st say 'This hand is Grecian all,
And this is Trojan: the sinews of this leg 125
All Greek, and this, all Troy: my mother's blood

112 S.D.] *Rowe*; *Alarum* / *Q, F.*

dispo'd, there *Q*; dispos'd there *F.*
man *Q, F* (*subst.*).

115. dispos'd. There,] *Theobald* (*subst.*);

120. cousin-german] *Pope*; couzen ger-

111. *Even . . . inches*] most intimately,
with great exactness.

with . . . soul] as his personal judge-
ment.

112. *translate . . . me*] explain his
nature to me.

118.] By later conventions, one
would expect Hector, as challenger,
to have no say here: it would be for
Ajax to decide.

119.] That Ajax was the son of
Telamon by Hesione was the opinion
expressed not only by Lydgate
(iii.2046-8) but also by Cooper's
Thesaurus of 1565 (cf. *Variorum* note).
Yet Shakespeare might have guessed
at the relationship on other grounds:
Ajax announces himself as the son of
Telamon in *Metamorphoses* xiii (at the

beginning of his speech claiming the
arms of Achilles); and Telamon is
given Hesione for his wife in *Meta-
morphoses* xi, when he and Hercules
capture Troy. (The incident im-
mediately following this concerns
Peleus and Thetis, and the birth of
Achilles—a passage which Shake-
speare certainly knew.)

120. *cousin-german*] first cousin.

123. *commixtion*] mingled descent.

124-8. '*This . . . father's*'] Boyle
cites *Antonio's Revenge*, iii.i.161 (*Vario-
rum* note): 'O that I knew which
joint, which side, which limb, / Were
father all, and had no mother in't, /
That I might rip it vein by vein, and
carve revenge / In bleeding races!
But since 'tis mix'd together, / Have

Runs on the dexter cheek, and this sinister
 Bounds in my father's—by Jove multipotent,
 Thou shouldst not bear from me a Greekish member
 Wherein my sword had not impressure made 130
 Of our rank feud; but the just gods gainsay
 That any drop thou borrow'dst from thy mother,
 My sacred aunt, should by my mortal sword
 Be drain'd! Let me embrace thee, Ajax.
 By him that thunders, thou hast lusty arms; 135
 Hector would have them fall upon him thus.
 Cousin, all honour to thee!

Ajax. I thank thee, Hector.

Thou art too gentle and too free a man.

I came to kill thee, cousin, and bear hence

A great addition earned in thy death. 140

Hect. Not Neoptolemus so mirable,

131. Of . . . feud] *F*; not in *Q*. 132. drop] *F*; day *Q*. 134. drain'd] *F3*;
 drained *Q, F*; drain'd *Dyce*.

at adventure, pell mell, no reverse.' But the conceit is by no means as fantastic as may at first appear. Hector proposes two kinds of argument: (a) *heraldic*: the arms of a husband and his (armigerous) wife were divided *party-per-pale* (i.e. along the vertical axis), with the husband's achievement on the *dexter* side (although Hector, jesting, has allowed himself false heraldry in l. 127); (b) *anatomical and physiological*: until at least Burton's time, it was supposed that certain parts of the body—bones, gristle, ligaments, membranes, fibres—developed in the foetal stage from the father's seed (= spermatic parts), whereas fat, flesh, and skin derived from the blood of the mother (= sanguine parts). (This division did not by any means include *all* parts of the body, but the distinction was fundamental, and formed the basis of diagnosis.)

128. *multipotent*] all-powerful; perhaps the earliest vernacular use, but a common Latin word.

130. *impressure*] impression (cf.

Tw.N. II.v.95). For the form cf. *expressure* at III.iii.203. The sense of *impresa/impress* (= emblem) may also be present: Hector's sword would leave its 'character', its own mark, behind it (cf. *impress*, II.i.99).

132. *drop*] *Q*'s *day* is a simple misreading of MS.

134.] A line metrically defective; but the pause (as so often) is dramatically significant, and marks a shift from stasis to action (*Let me embrace thee*).

135. *him that thunders*] i.e. Jove.

136.] Cf. *Cor.* IV.v.106–9. Aufidius uses similar terms, but with less restraint.

138.] Troilus is of the same opinion (v.iii.32–9).

138. *free*] generous, gracious.

140. *addition*] distinctive title.

141. *Neoptolemus*] Two explanations are possible. (a) Achilles' son, Pyrrhus Neoptolemus, was already the subject of prophecy, in that, without him, Troy could not be taken. By prophecy and parentage, therefore, he was to be a great soldier (l. 142 might, on

On whose bright crest Fame with her loud'st Oyes
Cries 'This is he', could promise to himself
A thought of added honour torn from Hector.

Æneas. There is expectance here from both the sides 145
What further you will do.

Hect. We'll answer it:

The issue is embracement. Ajax, farewell.

Ajax. If I might in entreaties find success—

As seld I have the chance—I would desire

My famous cousin to our Grecian tents. 150

Diom. 'Tis Agamemnon's wish; and great Achilles

Doth long to see unarm'd the valiant Hector.

Hect. Æneas, call my brother Troilus to me,

And signify this loving interview

To the expecters of our Trojan part: 155

Desire them home. Give me thy hand, my cousin;

I will go eat with thee, and see your knights.

Agamemnon and the rest come forward.

142. Oyes] *Q, F* (O yes). 143. could] *Q*; could'st *F*. 157 S.D.] *After Rowe (Agamemnon and the rest of the Greeks come forward); Enter Agamemnon and the rest / F; not in Q.*

this interpretation, refer to the prophecy). (b) As many eighteenth-century editors suggested, Shakespeare may have considered Neoptolemus as the name of Achilles himself, supposing it to be the '*nomen gentilitium*' (Johnson). Since Ajax is, in most versions of the Troy story, inferior only to Achilles himself in strength and valour (and cf. the contest for the arms of Achilles, *Metamorphoses* XIII) I incline to Johnson's opinion.

mirable] marvellous.

142. *Oyes*] The call or cry of a public crier or court officer (Old French *oiez, oyez* = hear ye!). Delius noted the rhymes of *oyes/toys* in *Wiv.* v. v. 42-3, and editors have sometimes followed him in reading them as monosyllables, and have therefore emended here to *loudest Oyes*. But (to judge from OED's citations) most fifteenth- to seventeenth-century usage

makes *Oyes* a disyllable: I retain *loud'st*, and assume that the formal, ritual rhymes of the Fairy Queen in *Wiv.* affected an archaic pronunciation (*Oyes/toyēs*).

149. *As . . . chance*] Since I seldom have the opportunity to meet Hector in order to entreat him at all.

seld] (= seldom): only here in Shakespeare (if we except *The Passionate Pilgrim*, l. 175, and the compound *seld-shown* in *Cor.* II. i. 211), but common elsewhere.

155.] To these Trojans who are awaiting us and the outcome of this meeting.

156. *Desire . . . home*] Ask them to return home. For omission of the verb of motion, cf. ll. 149-50.

157 S.D.] Some direction is necessary, and *F* is so far right; but a fresh entry is supererogatory, since Agamemnon and the other Greeks are

Ajax. Great Agamemnon comes to meet us here.

Hect. The worthiest of them, tell me name by name;

But for Achilles, my own searching eyes 160

Shall find him by his large and portly size.

Agam. Worthy all arms! as welcome as to one

That would be rid of such an enemy—

But that's no welcome. Understand more clear:

What's past and what's to come is strew'd with husks

And formless ruin of oblivion; 166

But in this extant moment, faith and troth,

Strain'd purely from all hollow bias-drawing,

Bids thee with most divine integrity

From heart of very heart, great Hector, welcome. 170

160. my] *Q*; mine *F*. 162. all] *Q*; of *F*. 164-9.] *F*; not in *Q*. 168.
bias-drawing] *Theobald*; bias drawing *F*. 169. Bids] *F*; Bid *Hanmer*.

'on' already. Whereabouts on his own stage Shakespeare supposed the lists and the spectators to be, it is uncertain, unless we assume (as producers nowadays do for *R2*) that the spectators are on an upper stage and the lists on the platform. In that case, the Greeks would go off, and re-enter on the main stage. *F* would have been right in retaining *Enter*, but wrong in failing to give an *Exeunt* (or, indeed, any indication of *Above*). However, all this assumes that we know where (and how) the play as we have it was played; and we do not.

161. *portly*] stately, imposing.

162. *Worthy all arms!*] = worthy warrior! *F*'s *of* gives a phrase which is idiomatic, but curiously weak in this context: Hector is *altogether* a warrior, at all points.

162-3. *as . . . enemy*] Either (a) as welcome as you can be (being such a formidable foe), or (b) as welcome as such a great man must be, to one who wishes that he were not an enemy. The second is difficult, the first grudging.

164-9.] *Q*'s omission is regrettable. Not only does Agamemnon need to be able to retract an attempt at wit that failed of its effect: he insists (as the

rest of the play insists) upon the value implicit in things *in this extant moment*—i.e. things as they are, considered intrinsically, and not in respect of a context of Time. (Troilus also considers value irrespective of *what's past* and *what's to come* in his argument at ii.ii.62 ff.)

165-6. *husks . . . oblivion*] Strictly, only *what's past* should be subject to the depredations of oblivion (cf. iii.ii.183-7), but Agamemnon sees what is to come (and therefore unformed) as 'disfigured' equally with that which has gone (and therefore worn away).

husks] outer shells or cases of seed or grain: Shakespeare twice uses it (*AYL* i.i.37; *1H4* iv.ii.36), each time with an allusion to the parable of the Prodigal Son (in which, as here, two estranged men, against all expectation, greet each other, and feast and rejoice: cf. Luke xv.11-32).

167-70.] Agamemnon speaks sincerely. Not only is he free from prejudice and deceit (*hollow bias-drawing*) but his utterance wholly and perfectly expresses his being (*with most divine integrity*): i.e. he is no more 'in two minds' than is the Deity. Cf. the observations of Aquinas: 'It is

Hect. I thank thee, most imperious Agamemnon.

Agam. [*To Troilus.*] My well-fam'd lord of Troy, no less to you.

Menel. Let me confirm my princely brother's greeting:

You brace of warlike brothers, welcome hither.

Hect. Who must we answer?

Æneas. The noble Menelaus. 175

Hect. O, you my lord: by Mars his gauntlet, thanks!

Mock not that I affect th'untraded oath:

Your quondam wife swears still by Venus' glove.

She's well, but bade me not commend her to you.

Menel. Name her not now, sir; she's a deadly theme. 180

Hect. O, pardon: I offend.

Nest. I have, thou gallant Trojan, seen thee oft,

Labouring for destiny, make cruel way

Through ranks of Greekish youth; and I have seen thee,

As hot as Perseus, spur thy Phrygian steed, 185

Despising many forfeits and subduements,

When thou hast hung thy advanced sword i'th'air,

Not letting it decline on the declin'd,

172 S.D.] *Rowe*; not in *Q, F*. 176. thanks!] *Pope* (thanks.); thanks, *Q, F* (thanks). 177. that . . . oath] *F*; thy affect, the vntraded earth *Q*. 186. Despising many] *Q*; And seene thee scorning *F*.

plain that God is altogether simple, and nowise composite' (*Summa Theologiae*, 1 a.iii.7); and again: "one" signifies . . . that which is perfect' (*Summa Theologiae*, 3 a.lxxiii.2).

171. *imperious*] imperial.

177. *untraded*] unfamiliar; cf. *traded pilots* = skilled or practised navigators (ii.ii.65). The point of Hector's raillery is, of course, that if you take War and Love (the two main topics of poetry) as matters for swearing by, you have not only *gauntlet* and *glove* but also *Mars* and *Venus* (who were taken in his net by Vulcan, the prototype of cuckolds: cf. *Metamorphoses* iv).

178. *quondam*] Usually affected, satirical, or ludicrous, in Shakespeare: cf. *Ado* v.ii.31; *LLL* v.i.6; and especially *H5* ii.i.78 ('the quondam Quickly').

180. *deadly theme*] matter for a mortal quarrel.

183. *Labouring for destiny*] doing the work of Fate (in slaughtering Greeks).

185. *As . . . Perseus*] Perseus rode the winged horse Pegasus.

186.] *Q* rightly avoids *And seen . . .*; Nestor's speech is built in *three* (not four) developing sections, each beginning with *I have seen*, and a subsidiary form of the phrase is not needed.

186. *forfeits*] men already in their death-throes (= forfeit to death).

subduements] men conquered.

187-8.] Cf. Pyrrhus with his sword poised (*Ham.* ii.ii.510). The posture is statuesque; and Milton (who knew *Troilus* well) may have recalled it in *Paradise Lost*, vi.316-17.

188.] Not letting fall [your sword] on the fallen [opponent].

That I have said to some my standers-by
 'Lo, Jupiter is yonder, dealing life'; 190
 And I have seen thee pause, and take thy breath,
 When that a ring of Greeks have shrap'd thee in,
 Like an Olympian wrestling. This have I seen,
 But this thy countenance, still lock'd in steel,
 I never saw till now. I knew thy grandsire, 195
 And once fought with him: he was a soldier good;
 But by great Mars, the captain of us all,
 Never like thee. O, let an old man embrace thee,
 And, worthy warrior, welcome to our tents.

Æneas. 'Tis the old Nestor. 200

Hect. Let me embrace thee, good old chronicle,
 That hast so long walk'd hand in hand with Time;
 Most reverend Nestor, I am glad to clasp thee.

Nest. I would my arms could match thee in contention
 As they contend with thee in courtesy. 205

Hect. I would they could.

Nest. Ha?

By this white beard, I'd fight with thee tomorrow.
 Well, welcome, welcome: I have seen the time.

Ulyss. I wonder now how yonder city stands 210
 When we have here her base and pillar by us?

Hect. I know your favour, Lord Ulysses, well.

189. to some] *Q*; vnto *F*. 192. shrap'd] *Sisson*; shrupd *Q*; shut *conj. Collier*;
 hem'd *F*. 198. O, let] *Q*; Let *F*. 205.] *F*; not in *Q*. 207-8. Ha? / By]
Capell; Ha? by *Q, F*. 208-9.] *As Q*; as *prose, F*. 209. time.] *Q, F*; time—*F3*.

189. *some my standers-by*] followers of mine: an archaic formula, also found in *Compl.* 148; otherwise, OED gives no example later than this. Shakespeare may have tried to give Nestor an older fashion of speech.

192. *shrap'd*] encircled, trapped: *Sisson's* ingenious emendation of *Q's shrupd*. OED gives no such verb with appropriate sense, but notes *shrape* (sb) = (a) snare; (b) cockpit, where birds fight.

194. *still*] continually, invariably.

195. *grandsire*] Laomedon. The fight is described by Lydgate (l. 4147-97), and occurred during the return jour-

ney of Jason from securing the Golden Fleece.

201. *good old chronicle*] A phrase which Dryden remembered, when translating Ovid, *Metamorphoses* xii (Dryden, xii. 711; Ovid, xii. 540).

204-8.] Nestor's delighted pugnacity may also be Ovidian: cf. *Metamorphoses* xii. 597-9 (Dryden).

209. *I . . . time*] A phrase typical of an old man, *laudator temporis acti*, but not therefore ridiculous: admittedly, Shallow uses something like it (2*H4* iii. ii. 206-14), but *Lr* v. iii. 276-7, and *Oth.* v. ii. 262-5, are much closer.

212. *favour*] looks, appearance.

Ah, sir, there's many a Greek and Trojan dead,
 Since first I saw yourself and Diomed
 In Ilion on your Greekish embassy.

215

Ulyss. Sir, I foretold you then what would ensue.
 My prophecy is but half his journey yet;
 For yonder walls that pertly front your town,
 Yon towers, whose wanton tops do buss the clouds,
 Must kiss their own feet.

Hect. I must not believe you. 220

There they stand yet; and modestly I think
 The fall of every Phrygian stone will cost
 A drop of Grecian blood. The end crowns all;
 And that old common arbitrator, Time,
 Will one day end it.

Ulyss. So to him we leave it. 225

Most gentle and most valiant Hector, welcome.
 After the general, I beseech you next
 To feast with me, and see me at my tent.

Achill. I shall forestall thee, Lord Ulysses, thou!
 Now, Hector, I have fed mine eyes on thee; 230
 I have with exact view perus'd thee, Hector,

219. Yon] *Q*; Yond *F*. 224-5. And . . . it] *As F*; *as prose, Q*. 229. Ulysses, thou!] *Theobald*; *Vlisses* thou: *Q*; *Vlysses*, thou: *F*. 231-2. I . . . joint] *As F*; *one line, Q*.

214-20. *Since . . . feet*] The first embassy of Diomedes and Ulysses occurs in both Caxton (pp. 558-62) and in Lydgate (ll. 6722-7109); but Lydgate alone includes the walls and towers in Ulysses' prophecy (ll. 6872-4).

218. *pertly*] boldly, over-confidently (OED 4).

219. *wanton*] (a) playful; (b) reckless; (c) amorous. The last sense seems to have been suggested by *buss/kiss*; but that is not, I think, the primary sense here. It is rather (cf. *pertly*) the light-hearted irresponsibility of Troy to which Ulysses objects.

221. *modestly*] in all modesty, without exaggeration.

223. *The . . . all*] A commonplace and a proverb (*Finis coronat opus*); cf.

Tilley E 116.

224-5. *And . . . end it*] Cf. Tilley T 336.

229-45.] According to Caxton (p. 602), Achilles invited Hector unarmed to his tent, expressed his delight at his presence, and looked forward to the encounter in which he would kill him (see note to ll. 241-5, below).

229. *forestall . . . thou*] The second person singular (*thee/thou*) is directly insulting and contemptuous (cf. Abbott §232-3). Achilles has already been annoyed by the ceremony that attends the duel of Ajax and Hector (iv.v.73 ff.), and he now wishes to assert himself as second in place after Agamemnon.

And quoted joint by joint.

Hect.

Is this Achilles?

Achill. I am Achilles.

Hect. Stand fair, I pray thee; let me look on thee.

Achill. Behold thy fill.

Hect.

Nay, I have done already.

235

Achill. Thou art too brief: I will the second time,
As I would buy thee, view thee limb by limb.

Hect. O, like a book of sport thou'lt read me o'er;
But there's more in me than thou understand'st.

Why dost thou so oppress me with thine eye?

240

Achill. Tell me, you heavens, in which part of his body

234. pray thee] *Q*; prythee *F*.

232. *quoted*] scrutinized, taken note of.

joint] limb (cf. *LLL* v.i.120: 'his great limb or joint'); but it is hard (in view of Achilles' subsequent remarks) not to see an allusion to the process of butchering, or cutting up the quarry: cf. also l. 238.

234. *fair*] unobstructed, open to view (*OED* 16, 17).

235.] Had Hector known of Ulysses' project, he could hardly have played his part better: his laconic dismissal of Achilles is in beautiful contrast to Achilles' stately self-regard.

236-7.] Achilles returns the implied rebuke by faulting Hector's judgement (*Thou art too brief*), but only on the grounds that he himself is, by contrast, taking due care in the purchase of a beast—whether horse or bullock hardly matters.

238. *book of sport*] handbook for huntsmen and fowlers. Hector turns naturally to the idea of battle as the pursuit of game: cf. v.vi.30, and Troilus and Æneas at i.i.113, 115. (It may be worth remarking that Homer, in describing Achilles' pursuit of Hector about the walls of Troy, compares it to a hound chasing a fawn in the hills: *Iliad* xxii.)

240. *oppress*] molest. However, there may be a play upon a further and

highly specialized sense. In heraldry, to *oppress* is to place an 'ordinary' (e.g. a fess, a pale, a bend) over or across an animal: hence, Hector continues to see himself as a beast of the chase, or an heraldic beast (cf. Æneas' remark at iv.i.21), but one now 'oppressed' (or 'debruised') by the weight of Achilles' eye, which passes across him. (Professor Jenkins points out the ominous effect of this line.)

241-5.] Knight suggested that Shakespeare had removed this incident, with brilliant effect, from the point in *Iliad* xxii at which Achilles surveys Hector before killing him. If it were so, then Shakespeare must have read the passage in one of the Latin versions of the *Iliad*, for Chapman had not yet translated Book xxii. But it is more likely that the source was Caxton (pp. 602-3): Hector, during the truce in which Cressida was sent to her father, visited Achilles in the Greek camp and Achilles expressed pleasure at seeing him, but yet more pleasure at the prospect of killing him. (Shakespeare has handled his chronology freely: he keeps the visit of Hector and the exchange of Cressida together, but ignores the fact that, according to Caxton, Patroclus is already dead and the Sagittary recently slain by Diomedes.)

Shall I destroy him—whether there, or there, or there—
That I may give the local wound a name,
And make distinct the very breach whereout
Hector's great spirit flew? Answer me, heavens! 245

Hect. It would discredit the blest gods, proud man,
To answer such a question. Stand again.
Think'st thou to catch my life so pleasantly
As to prenominate in nice conjecture
Where thou wilt hit me dead?

Achill. I tell thee yea. 250

Hect. Wert thou an oracle to tell me so,
I'd not believe thee. Henceforth guard thee well;
For I'll not kill thee there, nor there, nor there;
But, by the forge that stithied Mars his helm,
I'll kill thee everywhere, yea, o'er and o'er. 255
You wisest Grecians, pardon me this brag:
His insolence draws folly from my lips;
But I'll endeavour deeds to match these words,
Or may I never—

Ajax. Do not chafe thee, cousin;
And you, Achilles, let these threats alone 260
Till accident or purpose bring you to't.
You may have every day enough of Hector,

251. an] *Q*; the *F*. 262. have] *Q*; not in *F*.

246–7.] In *Iliad* xxii, the *blest gods* do indeed debate whether or not Achilles shall catch and slay Hector.

248. *pleasantly*] simply, straightforwardly. But Hector may also be glancing at the sense 'mockingly', which would agree with the sarcasm of l. 249.

249. *nice*] precise.

254. *stithied*] forged, wrought by smith-work. (A *stithy* is properly an anvil, but—apparently in dialect use—developed as an alternative to *smithy*.) *Q*'s *stichied* is simple misreading of Secretary hand (*c*: *t*).

254. *Mars his*] See Abbott §217.

256. *brag*] boast. Hector's immediate apology, and qualification of

his remarks, suggests that he remembered the proverb (which Pistol also knew) 'Brag is a good dog, but Holdfast is a better' (Tilley B 589). In Caxton (p. 603) Hector challenges Achilles to single combat, but neither boasts nor needs to apologize.

259. *chafe thee*] anger yourself. (Notice that Ajax uses the familiar *thee* to his cousin Hector, but *you* to Achilles.) The word *chafe* may come directly from Caxton: after Hector made his challenge, 'Achilles achauffid hym sore with these wordes' (p. 603).

261.] Until you meet Hector in the field, whether by accident, or because you have at last been moved to seek him.

If you have stomach. The general state, I fear,
Can scarce entreat you to be odd with him.

Hect. I pray you, let us see you in the field; 265
We have had pelting wars since you refus'd
The Grecians' cause.

Achill. Dost thou entreat me, Hector?
Tomorrow do I meet thee, fell as death;
Tonight, all friends.

Hect. Thy hand upon that match.

Agam. First, all you peers of Greece, go to my tent; 270
There in the full convive we; afterwards,
As Hector's leisure and your bounties shall
Concur together, severally entreat him.
Beat loud the taborins, let the trumpets blow,
That this great soldier may his welcome know. 275

[*Flourish, and drums.*] *Exeunt* [all but *Troilus* and *Ulysses*].

Troil. My Lord Ulysses, tell me I beseech you,
In what place of the field doth Calchas keep?

Ulyss. At Menelaus' tent, most princely Troilus.
There Diomed doth feast with him tonight,
Who neither looks upon the heaven nor earth, 280

266-7. We . . . cause] *As F; one line, Q.* 268-9. Tomorrow . . . friends] *As F; one line, Q.* 271. we] *Q; you F.* 273-4. him . . . taborins,] *F; him / To taste your bounties Q.* 275 S.D. *Flourish, and drums.*] *This edn; Flourish / Capell.* *Exeunt* [. . . *Ulysses.*] *Malone (subst.); Exeunt / Q, F.* 280. upon . . . nor] *Q; on heaven nor on F.*

263. *stomach*] inclination; (perhaps) courage.

general state] Agamemnon's military staff.

264. *Can . . . you*] can hardly succeed in persuading you by their entreaties.
be odd] be in contention; fight.

266. *pelting*] trivial, insignificant.

271. *in the full*] to the height: that is, Agamemnon's will be a complete and genial feast, with nothing wanting.

convive] feast. Apparently a rare word (either as noun or verb) and probably taken directly from Latin. The noun occurs in Caxton: *Golden Legend* (cf. OED citation).

273. *Concur*] fall (conveniently)

together.

severally] separately, individually.

entreat] Either (a) treat (as at iv.iv.111), or (b) entertain (though that usage appears, from OED, to be Northern or Scottish).

274. *taborins*] OED insists that a taborin is a small drum, with one stick, used for accompanying a pipe; but it is clear from *Ant.* iv.viii.37 that (as here) the taborin was a larger, military drum. Shakespeare seems effectually to have identified it with *tabor*, which was the early generic name for drum.

277. *keep*] dwell; cf. ii.i.120-1: 'I will keep where there is wit stirring'.

But gives all gaze and bent of amorous view
On the fair Cressid.

Troil. Shall I, sweet lord, be bound to you so much,
After we part from Agameinnon's tent,
To bring me thither?

Ulyss. You shall command me, sir. 285
As gentle tell me, of what honour was
This Cressida in Troy? Had she no lover there
That wails her absence?

Troil. O sir, to such as boasting show their scars
A mock is due. Will you walk on, my lord? 290
She was belov'd, she lov'd; she is, and doth;
But still sweet love is food for fortune's tooth. *Exeunt.*

283. you] *Q*; thee *F*. 286. As] *F*; But *Q*. 291. she lov'd] *F*; my Lord *Q*.

286. *As gentle*] as courteously.
honour] repute, credit.

291. *she lov'd*] *Q*'s *my lord* is probably caught from the line above.
292.] Cf. Tilley T 420.

[ACT V]

[SCENE I]

Enter ACHILLES and PATROCLUS.

Achill. I'll heat his blood with Greekish wine tonight,
Which with my scimitar I'll cool tomorrow.
Patroclus, let us feast him to the height.

Enter THERSITES.

Patro. Here comes Thersites.

Achill. How now, thou core of envy!
Thou crusty botch of nature, what's the news? 5
Thers. Why, thou picture of what thou seemest, and

ACT V

Scene 1

4. core] *F*; curre *Q*. 5. botch] *Theobald*¹; batch *Q, F*. 6-7.] *As F*;
Why . . . Idoll, / Of . . . thee *Q*. 6. seemest] *Q*; seem'st *F*.

2. *scimitar*] (QF Cemitar). Shakespeare twice uses the word elsewhere: the warriors concerned are Morocco (*Mer. V. ii.i.24*) and Aaron (*Tit. iv.ii.91*): in each case, the oriental or exotic nature of the weapon's owner is emphasized. In the present instance, however, he may have remembered Spenser, *Faerie Queene*, v.v.3, where the spelling (Cemitare) is almost the same as here.

4. *core*] *F* is almost certainly right: *core* looks forward to *botch* (l. 5); on the other hand, *Q*'s *cur* might allude to 'dog in the manger' (with respect to *envy*), and Professor Brooks draws my attention to the etymological connection of dogs and cynics (who might be thought envious). Thersites is elsewhere called dog, or cur (ii.i.7,

42, 87; this scene l. 28).

5. *crusty botch*] *botch* = boil, sore, tumour (cf. *core* l. 4); *crusty* = (a) scabby, (b) short-tempered; *crusty* may have suggested *batch* (= number of loaves at a baking) to *Q*'s scribe or compositor, in which case *F* let the error pass. But a *crusty batch* would be a desirable thing, and Achilles is paying no compliments.

6. *picture . . . seemest*] *picture* = realization, symbol (OED 5b): hence, Achilles manifests indeed the qualities that his appearance would suggest—as Deighton put it, 'fool in looks, fool in reality'. But *picture* could also mean 'statue, effigy', and Thersites glances at that sense also: Achilles is a mere hewn block, as befits an *idol of idiot-worshippers*.

idol of idiot-worshippers, here's a letter for thee.

Achill. From whence, fragment?

Thers. Why, thou full dish of fool, from Troy.

Patro. Who keeps the tent now?

10

Thers. The surgeon's box or the patient's wound.

Patro. Well said, adversity! And what needs these tricks?

Thers. Prithee be silent, boy, I profit not by thy talk;
thou art said to be Achilles' male varlet.

Patro. Male varlet, you rogue? What's that?

15

Thers. Why, his masculine whore. Now the rotten diseases of the south, the guts-griping, ruptures, catarrhs, loads o' gravel i'th' back, lethargies, cold palsies, raw eyes, dirt-rotten livers, whissing lungs,

12. said, adversity!] *Capell*; said aduersity, *Q*, *F*. needs these] *Kittredge*; needs this *Q*; need these *F*. 13-14.] *As F*; Prithee . . . talke, / Thou . . . varlot. *Q*. 13. boy] *F*; box *Q*. 14. said] *Q*; thought *F*. 17. the guts-griping, ruptures] *Capell*; the guts-griping ruptures. *Q*; guts-griping Ruptures *F*; Guts-griping, Ruptures *F*4. 18. catarrhs] *F*; not in *Q*. i'th'] *F*; in the *Q*. 19-22. raw . . . tetter] *Q*; and the like *F*. 19. whissing] *Q*; wheezing *Pope*.

9. *fool*] Quibbling on 'a kinde of clouted creame called a foole or a tripe in English' (OED, citing Florio, *Mantiglia*).

10. *tent*] the roll of gauze (or other medicated material) used for searching, cleaning, or keeping open a wound (as at II.ii.16). *Thersites* makes the obvious quibble (l. 11).

12. *adversity*] 'contrariety' (*Steevens*).

what . . . tricks?] Certainly *tricks* (pl.), because *Thersites* has been several times perverse (and hence *these*, as in *F*); but *needs* is quite acceptable: the impersonal verb sometimes drops, and sometimes retains, the final -s: cf. Abbott §297.

13. *boy*] An insult; cf. *ATL* I.i.52, and *Cor.* v.vi.101-16. *Q*'s *box* is caused, partly by proximity to *box* in l. 11, partly by the general similarity of *x* and *y* in Secretary hand.

14. *said*] *F*'s *thought* may perhaps be justified: *said* occurs in l. 12.

male varlet] There is no certainty that *Thersites*' imputation, glossed at l. 16, is correct: the point was debated

by scholars (see *Variorum* note) but the case was not proven; and for most readers, Achilles and Patroclus were a commonplace example of close friends. *Varlet* seems not to have a homosexual sense elsewhere; but that it carried sexual overtones of some kind is apparent from the OED quotation from Skelton (*Works*, II.429/1 [attributed]: 'The helper of harlettes, / And captayne of verlettes') and Tusser (*Five Hundred Pointes of Good Husbandrie*, ed. 1878, p. 144: 'Such Lords ill example doth giue, where verlets and drabs so may liue').

17. *the south*] southern Europe, but especially Italy (and Naples above all) whence syphilis came into England: cf. *Neapolitan bone-ache* (II.iii.19-20). *Thersites*' catalogue is not however concerned merely with sexual diseases.

guts-griping] colic.

18. *loads . . . back*] stone in the kidney.

lethargies] apoplexies.

18-19. *cold palsies*] paralysis.

19. *dirt-rotten livers*] (probably)

bladders full of impostume, sciaticas, lime-kilns 20
i'th'palm, incurable bone-ache, and the rivelled
fee-simple of the tetter, take and take again such
preposterous discoveries!

Patro. Why, thou damnable box of envy, thou, what
means thou to curse thus? 25

Thers. Do I curse thee?

Patro. Why, no, you ruinous butt, you whoreson
indistinguishable cur, no.

Thers. No? Why art thou then exasperate, thou idle
immaterial skein of sleeve silk, thou green sarse- 30

25. means] *Q*; mean'st *F*.
Sley'd *F*.

29. No?] *F*; No *Q*.

30. sleeve] *Q* (sleive);

chronic hepatitis, often caused by
syphilis.

whissing lungs] asthma; *whissing* =
whistling, wheezing.

20. *bladders . . . impostume*] cystitis.

20-1. *lime-kilns i'th'palm*] psoriasis.

21. *rivelled*] wrinkled.

22. *fee-simple*] absolute or entire
possession (of estate).

tetter] any pustular eruption (e.g.
impetigo, ringworm).

take . . . again] plague twice over.

23. *preposterous discoveries*] manifesta-
tions of perversions (OED *discovery*
2c). For *preposterous*, cf. Dante,
Purgatorio, xxvi.28-9 ('chè per lo
mezzo del cammino acceso / venia
gente col viso incontro a questa'),
where the poet discovers that the
penitents of natural and unnatural
lust run round their cornice in con-
trary directions.

24. *envy, thou*] For *thou*, cf. Abbott
§232-3.

25. *means*] *F* reads *mean'st* and may
be right; but I suspect that inversion
of subject and verb in the 2nd person
singular could produce omission or
elision of the final -*t* in any verb, and
not merely in those of which the root
ended with -*d* or -*t* (cf. Abbott §337):
one may see the alternative—the
assimilation of the -*t* to the pronoun—
often enough. Here, the pronoun is

iterated (*Why, thou . . . thou . . . thou
to curse . . .*) and assimilation is hardly
possible.

27. *ruinous butt*] damaged cask,
'leaky tub' (Professor Brooks's sug-
gestion).

28. *indistinguishable cur*] mongrel dog
of no recognized kind or function.
Editors (and OED, a little doubtfully)
gloss *indistinguishable* as 'misshapen,
shapeless'; but the point is surely that
Thersites has (as a metaphorical dog)
no particular use but to snarl: cf.
Mac. iii.i.94-8, where the 'valu'd
file / Distinguishes [each variety] /
According to the gift which boun-
teous Nature / Hath in him clos'd'.

29-33. *idle . . . nature*] 'Emblematic-
ally expressive of flexibility, com-
pliance, and mean officiousness'
(Johnson). Furthermore, all the
objects listed are either effeminate or
dependent.

30. *sleeve silk*] 'silk thread capable
of being separated into smaller fila-
ments for use in embroidery etc.'
(OED).

sarsenet] fine silk cloth, used for
dress or lining. The term is used
contemptuously by Hotspur (= fit-
ting a mercer's wife) in *1H4* iii.i.245
(*'such sarsenet surety for thy oaths'*).
Linthicum (*Costume in the Drama of
Shakespeare*, pp. 121-2) notes that

net flap for a sore eye, thou tassel of a prodigal's
purse, thou: ah, how the poor world is pestered
with such water-flies, diminutives of nature!

Patro. Out, gall!

Thers. Finch egg!

35

Achill. My sweet Patroclus, I am thwarted quite
From my great purpose in tomorrow's battle.

Here is a letter from Queen Hecuba,

A token from her daughter, my fair love,

Both taxing me, and gaging me to keep

40

An oath that I have sworn. I will not break it.

Fall, Greeks: fail, fame: honour, or go or stay;

My major vow lies here, this I'll obey.

Come, come, Thersites, help to trim my tent;

This night in banqueting must all be spent.

45

Away, Patroclus!

Exit [with Patroclus].

Thers. With too much blood and too little brain these

32. purse, thou:] *Johnson* (purse, thou.); purse-thou *Q*; purse thou: *F*; purse thou? *F3*; Purse, thou? *F4*. 45-6.] *As F*; one line, *Q*. 46 S.D.] *Kittredge*; *Exit* / *F*; not in *Q*.

sarsenet was made in taffeta weave, both 'single and double' quality, and thinks that the present passage implies 'contemptuous slighthness'.

31. *tassel*] pendant decoration. OED notes of *tossell* (which is the spelling of *Q*) that it may be connected with *toss* (vb), but does not explain how.

33. *waterflies*] Cf. *Ham.* v.ii.82-3: 'Dost know this waterfly?' (spoken of Osric). In the present passage, the image was obviously suggested by *sleave silk* (l. 30), since that was the material from which an angler made his flies; cf. Donne, 'The Bait', ll. 23-4: 'Or curious traitors, sleeve-silk flies / Bewitch poor fishes wand'ring eyes'.

34. *gall*] bitter railer: perhaps with a glance at oak-gall (a small excrescence upon natural growth).

35. *Finch egg*] Thersites' purpose is abuse, and *egg* was apparently a contemptuous term (cf. *Cor.* iv.iv.21, *Mac.* iv.ii.82, *LLL* v.i.67), and

finches are small (though not the smallest) birds.

40. *Both*] i.e. Hecuba and Polyxena are both taxing Achilles.

taxing] charging, instructing.

gaging] binding by a formal promise. Either an aphetic form of *engage*, or an independent derivative from Fr. *gager*.

41. *oath*] Achilles promised Hecuba, if he might win Polyxena, to make the Greeks raise the siege and retire (Caxton, p. 622); but he first saw Polyxena on the anniversary of the death of Hector, and not as early as Shakespeare suggests.

44. *trim*] clean, put in order; cf. *Shr.* iv.i.41, *Tp.* v.i.293.

47-9.] Thersites defines an impossibility. Achilles and Patroclus may run mad from excess of *blood* (= passion, 'humour'); but that they should go mad from excess of *brain* is as likely as that he should turn curer of madmen.

two may run mad, but if with too much brain and too little blood they do, I'll be a curer of madmen. Here's Agamemnon: an honest fellow enough, 50
and one that loves quails, but he has not so much brain as ear-wax; and the goodly transformation of Jupiter there, his brother the bull, the primitive statue and oblique memorial of cuckolds, a thrifty shoeing-horn in a chain at his brother's 55
leg: to what form but that he is, should wit larded with malice and malice forced with wit turn him to? To an ass were nothing: he is both ass and ox; to an ox were nothing: he is both ox

53. brother] *F*; be *Q*. 55. chain] *Q*; chaine, hanging *F*. brother's] *F*; bare *Q*. 57. forced] *F*; faced *Q*; farced *Pope*.

50. *honest*] A complex term (as Empson showed: *The Structure of Complex Words*, 2nd edn, 1952, pp. 185-249) and OED does not suggest the full range of meaning. Here, *honest fellow* = man of the world, broad-minded fellow, not above a little excess in drinking and wenching.

51. *quails*] whores. The quail (*Coturnix coturnix*) was formerly thought to be very amorous: it is a small, plump, shy bird, and good eating (cf. Exodus xvi. 12-13).

52-3. *the goodly . . . bull*] Jupiter took the form of a white bull to seduce Europa, the daughter of Agenor (*Metamorphoses*, II. *ad fin.*). It is worth noting that Ovid makes much play with the appearance of the bull's horns, saying how small they were, but beautiful, polished and jewel-like, and how Europa held one of them when the bull swam away with her.

53. *brother the*] *Q*'s *be the* is perhaps a misreading of MS *br the*. It is just possible that *brother bull* was intended (with *brother* misdivided), and that the text was miscorrected in *F*.

53-4. *the primitive . . . cuckolds*] As *bull*, Menelaus is a representation of the archetype of all horned beasts (= cuckolds; cf. *Wiv.* v.v.3-4:

'Remember, Jove, thou wast a bull for thy Europa; love set on thy horns'). But, as Baldwin pointed out (*Variorum* note), Jove, in seducing Europa, seduced a maid, cuckolded nobody, and was not himself cuckolded: hence, the bull is an *oblique* memorial—a glancing allusion.

55. *thrifty*] proper (sarcastically spoken).

shoeing-horn] 'not-to-be-shaken off hanger-on of his brother, like a shoeing-horn hanging to a man's leg by a chain.' (Deighton, who also cited Dekker, *Match me in London*: 'You are held but as shoeing-horns to wait on great lords' heels.')

brother's] *Q*'s *bare* must again be a misreading of MS (as at l. 53) and here the copy is fairly certain to have contained an abbreviation (e.g. *bro^s*). *Q*'s MS seems to have given the compositor some trouble hereabouts: cf. *faced* (for *forced*/*farced*: l. 57); *day* (for *dog*: l. 60).

56-8. *to . . . to?*] i.e. Menelaus is already beyond the reach of satirical exaggeration; cf. Thersites' curse upon Patroclus at II.iii.28: '*thyself upon thyself!*'

57. *forced*] stuffed; (like *larded*, a culinary metaphor).

59. *ass and ox*] fool and cuckold.

and ass. To be a dog, a mule, a cat, a fitchook, a 60
 toad, a lizard, an owl, a puttock, or a herring
 without a roe, I would not care; but to be
 Menelaus I would conspire against destiny. Ask
 me not what I would be, if I were not Thersites;
 for I care not to be the louse of a lazar, so I were 65
 not Menelaus.—Hey-day! sprites and fires!

Enter HECTOR, [TROILUS,] AJAX, AGAMEMNON, ULYSSES,
 NESTOR, [MENELAUS,] *and* DIOMEDES, *with lights*.

Agam. We go wrong, we go wrong.

Ajax. No, yonder 'tis:

There, where we see the lights.

Hect. I trouble you.

Ajax. No, not a whit.

Enter ACHILLES.

Ulyss. Here comes himself to guide you.

Achill. Welcome, brave Hector; welcome, princes all. 70

Agam. So now, fair prince of Troy, I bid good night.

60. dog] *F*; day *Q*. fitchook] *Q*; Fitchew *F*. 64. not what] *F*; what
Q. 66. Hey-day! sprites] *Q*; Hoy-day, spirits *F*. 66 S.D. TROILUS,
Theobald; not in *Q, F*. MENELAUS] *Capell*; not in *Q, F*. 67–8. No . . . lights]
As Capell; one line, *Q, F*. 68. lights] *Q*; light *F*. 69 S.D.] *F*; not in *Q*.
 71. good] *F*; God *Q*.

60. mule] *Q*'s *moyle* = dialect variant.

fitchook] West Midland dialect variant of *fitchew* (*Q* *Fichooke*) = polecat (supposed to be very libidinous, and notorious for its foul stench); cf. *Lr* iv.vi.124, *Oth.* iv.i.144.

61. *puttock*] kite (probably the Red Kite, *Milvus milvus*, i.e. a scavenging bird, well-known in sixteenth-century London, and feeding upon carrion, as opposed to the nobler Falconidae, which hunt game). For the significance of the kite in Shakespeare, see E. A. Armstrong, *Shakespeare's Imagination* (rev. edn 1963).

61–2. *herring . . . roe*] shotten herring,

spent fish; cf. *1H4* ii.iv.127, and Tilley H 447.

62. *I . . . care*] I wouldn't mind; (so at l. 65: *I care not*).

62–3. *to be . . . destiny*] (The threat of) being Menelaus would be enough to make me conspire against my fate.

65. *I care . . . be*] I wouldn't mind being; cf. Abbott §356.

66. *Hey-day . . . fires*] A facetious recognition of the approaching torches, supposed to be *ignes fatui*. Cf. *Lr* iii.iv: Gloucester's torch, variously identified by the Fool and Edgar.

67.] Agamemnon seems to be a little flown with wine.

Ajax commands the guard to tend on you.

Hect. Thanks and good night to the Greeks' general.

Menel. Good night, my lord.

Hect. Good night, sweet Lord Menelaus.

Thers. [*Aside.*] Sweet draught! 'sweet', quoth a? Sweet 75
sink, sweet sewer!

Achill. Good night and welcome both at once, to those
That go or tarry.

Agam. Good night.

Exeunt Agamemnon and Menelaus.

Achill. Old Nestor tarries; and you too, Diomed,
Keep Hector company an hour or two. 80

Diom. I cannot, lord: I have important business,
The tide whereof is now. Good night, great Hector.

Hect. Give me your hand.

Ulyss. [*Aside to Troilus.*] Follow his torch, he goes to Calchas'
tent;

I'll keep you company.

Troil. [*Aside to Ulysses.*] Sweet sir, you honour me. 85

Hect. And so, good night.

[*Exit Diomedes; Ulysses and Troilus following.*]

Achill. Come, come, enter my tent.

Exeunt [all but Thersites].

Thers. That same Diomed's a false-hearted rogue, a
most unjust knave: I will no more trust him when
he leers than I will a serpent when he hisses. He
will spend his mouth and promise, like Brabblers 90

75 S.D.] *Staunton*; not in *Q,F.* 75. 'sweet'] *White*²; sweet *Q,F.* 77-8.] *As Theobald*; Good night / And . . . tarry *Steevens*; as *prose, Q,F.* 78 S.D.] *Q* (*Exeunt Agam: Menelaus*); not in *F.* 84 S.D.] *Capell*; not in *Q,F.* 84-5. Follow . . . company] *As F*; as *prose, Q*; Follow . . . goes / . . . company *Steevens.* 85 S.D.] *Capell*; not in *Q,F.* 86 S.D. *Exit . . . following.*] *Capell* (*subst.*); not in *Q,F.* *Exeunt* [. . . *Thersites*].] *Kittredge*; *Exeunt* / *Q,F.*

75. *draught*] cesspool, privy; (*cf.* sense).
Matthew xv. 17); so also *sink*.

82. *tide*] full flood: i.e. time to use
one's opportunity: *cf. Caes. iv.iii.217.*

84. *Calchas' tent*] Where Cressida
naturally lodged; *cf. iv.v.53.*

88. *unjust*] perfidious, faithless.

89. *leers*] smiles (not in a pejorative

90. *spend his mouth*] be in full cry
(like a hound in pursuit).

Brabblers] hound that is always in
cry, though not on the scent; *cf.*
OED *brabble* = *babble* (which is the
more usual form with huntsmen).

the hound; but when he performs, astronomers foretell it, it is prodigious, there will come some change. The sun borrows of the moon when Diomed keeps his word. I will rather leave to see Hector than not to dog him; they say he keeps a Trojan drab, and uses the traitor Calchas' tent. I'll after. Nothing but lechery: all incontinent varlets!

Exit

[SCENE II]

Enter DIOMEDES.*Diom.* What, are you up here, ho? Speak.*Calch.* [*Within.*] Who calls?*Diom.* Diomed. Calchas, I think? Where's your daughter?*Calch.* [*Within.*] She comes to you.

Enter TROILUS and ULYSSES [*at a distance; after them*
THERSITES].

Ulyss. Stand where the torch may not discover us. 5

2 S.D.] *Hanmer; not in Q,F.* 3. your] *Q; you F.* 4 S.D. *Within*] *Hanmer; not in Q,F.* at . . . THERSITES.] *Capell; not in Q,F.*

Scene II

2 S.D.] *Hanmer; not in Q,F.* 3. your] *Q; you F.* 4. *Within.*] *Hanmer; not in Q,F.* S.D. at . . . THERSITES.] *Capell; not in Q,F.*

92. *prodigious*] ominous, portentous.

93-4. *The . . . word*] Diomedes is (always) as little to be trusted as Cressida expects a lover to be; cf. iii. ii. 82-7.

96. *uses*] Elliptically (= is accustomed to go to).

Scene II

4 S.D.] Since Cressida is to enter from the tent (which must be upstage centre, perhaps from behind a curtain—cf. Achilles, at iii. iii. 37 S.D.), she and Diomedes should play this scene as far upstage as possible. Troilus and Ulysses should be fairly well down-

stage and to one side (downstage of one of the great pillars, in the Elizabethan theatre: cf. l. 5), and Thersites is similarly placed on the other side. Shakespeare needs Thersites to provide a third, and very different, kind of comment on the wooing; and for most of the scene Thersites is not really concerned with Troilus and Ulysses. Exceptions occur at ll. 10-11, 134 and 176; but at those points he is less commentator than presenter; cf. Berowne, in *LLL* iv. iii. 76-8.

5. *torch*] Where is this torch? Not, certainly, with the three spectators, nor in Diomedes' hand (or what

Enter CRESSIDA.

Troil. Cressid comes forth to him.

Diom. How now, my charge.

Cress. Now, my sweet guardian. Hark, a word with you.

[*Whispers.*]

Troil. Yea, so familiar?

Ulyss. She will sing any man at first sight.

Thers. And any man may sing her, if he can take her 10
clef: she's noted.

Diom. Will you remember?

Cress. Remember? Yes.

Diom. Nay, but do, then,

And let your mind be coupled with your words. 15

Troil. What shall she remember?

Ulyss. List!

Cress. Sweet honey Greek, tempt me no more to folly.

Thers. Roguery.

Diom. Nay then—

20

Cress. I'll tell you what—

Diom. Fo, fo, come, tell a pin; you are forsworn.

6-8. How . . . familiar?] *As Q, F.*; How . . . Hark, / . . . familiar? *Capell.*
7 S.D.] *Rowe*; not in *Q, F.* 10. sing] *Q*; finde *F.* 11. clef] *Q* (Cliff); life *F.*
13. *Cress.*] *F2*; *Cal.* / *Q, F.* 14-15.] *As Capell*; as prose, *Q, F.* 16. shall] *Q*;
should *F.* 20. then—] *Q* (then); then. *F.* 21. what—] *Q, F* (what.),
Collier. 22. come, tell] *Theobald*²; come tell *Q, F*; Come. Tell *Johnson.* for-
sworn.] *Q*; a forsworne—*F.*

would he do when snatching the sleeve?); and it seems unlikely that a servant came to the assignation, merely as a link-boy. Presumably one must suppose that a cresset stood before the tent. Was it that which provoked Marston's pun in *Histriomastix* ('Come Cressida my Cresset light')? (Yet Rowland had the same pun in *The Letting of Humours Blood in the Head-Vaine*, as early as 1600.)

9.] Ulysses remembers Cressida's behaviour at iv.v. 17-53.

11. clef] *Q*'s spelling *Cliff* (= clift, cleft) goes far to make the pun clear: (a) clef (from Fr. *clef* = key) = sign identifying the stave on which the

musical notes appear, and hence fixing the pitch of the notes; (b) cleft = female pudendum. *F*'s *life* can hardly be anything but a misreading of MS.

noted] known: recognized for what she is (i.e. of ill repute) (punning on notes of music).

18. folly] whoredom.

22. tell a pin] = Don't trouble to tell me of nothing. But *pin* (like *needle*, cf. ii.i.82n.) had sexual overtones: cf. *pin*case in John Heywood's *The playe called the foure PP*, ll. 242-52.

forsworn] Having been (effectually) unfaithful already, Cressida can hardly stand upon her honour.

Cress. In faith, I cannot: what would you have me do?

Thers. A juggling trick: to be secretly open.

Diom. What did you swear you would bestow on me? 25

Cress. I prithee, do not hold me to mine oath;
Bid me do anything but that, sweet Greek.

Diom. Good night.

Troil. Hold, patience!

Ulyss. How now, Trojan? 30

Cress. Diomed.

Diom. No, no, good night; I'll be your fool no more.

Troil. Thy better must.

Cress. Hark, a word in your ear.

Troil. O plague and madness! 35

Ulyss. You are mov'd, prince: let us depart, I pray,
Lest your displeasure should enlarge itself
To wrathful terms. This place is dangerous,
The time right deadly: I beseech you, go.

Troil. Behold, I pray you.

Ulyss. Nay, good my lord, go off; 40
You flow to great distraction: come, my lord.

Troil. I prithee, stay.

Ulyss. You have not patience; come.

Troil. I pray you, stay: by hell and all hell's torments,
I will not speak a word.

Diom. And so, good night.

Cress. Nay, but you part in anger.

Troil. Doth that grieve thee? 45
O wither'd truth!

Ulyss. How now, my lord?

27. do] *Q*; doe not *F*. 34. a] *Q*; one *F*. 36. pray] *Q*; pray you *F*.
40. Nay] *F*; Now *Q*. 41. distraction] *F*; distruction *Q*; destruction *Malone*.
43. all hell's] *Q*; hell *F*: 45-6.] *As Capell*; as *prose, Q, F*. 46. How now,
my] *Q*; Why, how now *F*.

23. *I cannot*] i.e. I cannot keep what-
ever compact was agreed between us
(referring back to *remember* at l. 12).

24. *juggling trick*] deception, feat of
(almost impossible) skill.

secretly open] (a) sexually accessible;
(b) (at the literal level) privately
public (or some such impossibility).

32. *fool*] gull, dupe.

41. *You . . . distraction*] 'Your heart
is so full that it will overflow and vent
itself in madness' (Schmidt).

distraction] mental and emotional
disorder; *Q*'s *destruction* misses the
point, that Troilus' rising passion is
like a tide making, or a river in spate.

Troil.

By Jove,

I will be patient.

Cress. Guardian! Why, Greek!

Diom.

Fo, fo, adieu, you palter.

Cress. In faith I do not. Come hither once again.

Ulysses. You shake, my lord, at something; will you go? 50

You will break out.

Troil.

She strokes his cheek.

Ulyss.

Come, come.

Troil. Nay, stay: by Jove, I will not speak a word.

There is between my will and all offences

A guard of patience: stay a little while.

Thers. How the devil Luxury, with his fat rump and 55

potato finger, tickles these together! Fry, lechery,

fry.

Diom. But will you then?

Cress. In faith I will, la; never trust me else.

Diom. Give me some token for the surety of it.

60

Cress. I'll fetch you one.

Exit.

Ulyss. You have sworn patience.

Troil.

Fear me not, my lord;

I will not be myself, nor have cognition

Of what I feel: I am all patience.

Enter CRESSIDA.

Thers. Now the pledge: now, now, now! 65

48. adieu] *F*; not in *Q*. 50-1. You . . . out] *As F2*; as *prose, Q, F*. 56.these] *F*; not in *Q*. 58. But] *F*; not in *Q*. 59. la] *Theobald*; lo *Q, F*; goe*F2*; lord *Collier*. 62. my] *Q*; sweete *F*.48. *palter*] shuffle, equivocate.55. *Luxury*] = lechery. It is not clear why the personification of this deadly sin should have a *fat rump* (but perhaps cf. Pompey in *Meas.*, who had one also: II. i. 214-15).56. *potato finger*] Potatoes (like other unfamiliar foods) were thought of as aphrodisiacs: cf. *Wiv.* v.v.18-19: 'Let the sky rain potatoes'. (A similar assumption concerning passion-fruit upset the digestion of the Eighth Army in Italy, in 1943.)*Fry*] burn with strong passion (OED 4c, 4d): a normal usage in the late sixteenth century and without any ludicrous overtones.59. *la*] Emphasizing an asseveration.63. *I . . . myself*] 'I will suppress my true feelings.' But significantly, at the moment of witnessing the duplicity (and hence the dual nature, the two persons) of Cressida, Troilus denies his own individual identity.

65.] Thersites' responses in this

Cress. Here, Diomed, keep this sleeve.

Troil. O beauty, where is thy faith?

Ulyss. My lord!

Troil. I will be patient; outwardly I will.

Cress. You look upon that sleeve; behold it well.

He lov'd me—O false wench!—Give't me again! 70

[*Takes the sleeve.*]

Diom. Whose was't?

Cress. It is no matter, now I ha't again.

I will not meet with you tomorrow night;

I prithee, Diomed, visit me no more.

Thers. Now she sharpens: well said, whetstone. 75

Diom. I shall have it.

Cress. What, this?

Diom. Ay, that.

Cress. O all you gods! O, pretty, pretty pledge!

Thy master now lies thinking on his bed

Of thee and me, and sighs, and takes my glove,

And gives memorial dainty kisses to it, 80

As I kiss thee—Nay, do not snatch it from me:

[*Diomedes snatches the sleeve.*]

He that takes that doth take my heart withal.

Diom. I had your heart before: this follows it.

68.] *F*; not in *Q*. 69. *Cress.*] *F*; *Troy*: / *Q*. 70 S.D.] *NCS*; not in *Q, F*.
72. ha't] *Q*; haue't *F*. 78. on] *Q*; in *F*. 80-1. And . . . thee] *As F*; one
line, *Q*. 81-2. Nay . . . He] *Theobald*, conj. *Thirlby*; *Dio*: Nay . . . me. / *Cres*:
He *Q, F*. 81 S.D.] *Theobald*² (*after thee*); not in *Q, F*. 82. doth take] *Q*;
rakes *F*.

scene are not wholly those of a detached commentator: sometimes (as here) he seems to derive a kind of sexual excitement, like that of a voyeur, from what he sees. (For the iteration, and the emphasis upon the present moment, in a time of heightened sexual awareness, cf. Iago's words, in *Oth.* 1.1.88-9: 'Even now, now, very now, an old black ram / Is tugging your white ewe').

67.] Cf. Luke viii.25 (Noble).

75. *whetstone*] *Cressida*, by refusal, is sharpening *Diomedes*' desire (which

she well knew to be the best way: cf. 1.ii.287-94). But cf. further *Tilley W* 296: 'A whet is no let' (i.e. an edge cuts all the better for the slight delay caused by whetting), and *Tilley W* 298: 'He lies for the whetstone' (i.e. the whetstone was the proverbial prize for extravagant lying).

80. *memorial . . . kisses*] 'tender kisses of remembrance' (*Deighton*).

81-2.] *Thirlby*'s conjecture (adopted by *Theobald*) is necessary if the sleeve is not to change hands with ludicrous frequency.

Troil. I did swear patience.

Cress. You shall not have it, Diomed: faith, you shall not. 85

I'll give you something else.

Diom. I will have this. Whose was it?

Cress. It is no matter.

Diom. Come, tell me whose it was.

Cress. 'Twas one's that lov'd me better than you will.

But now you have it, take it.

Diom. Whose was it? 90

Cress. By all Diana's waiting-women yond,
And by herself, I will not tell you whose.

Diom. Tomorrow will I wear it on my helm,
And grieve his spirit that dares not challenge it.

Troil. Wert thou the devil, and wor'st it on thy horn, 95
It should be challeng'd.

Cress. Well, well, 'tis done, 'tis past—and yet it is not:
I will not keep my word.

Diom. Why then, farewell:
Thou never shalt mock Diomed again.

Cress. You shall not go; one cannot speak a word 100
But it straight starts you.

Diom. I do not like this fooling.

Troil. Nor I, by Pluto, but that that likes not you
Pleases me best.

Diom. What, shall I come? the hour?

Cress. Ay, come: O Jove, do come: I shall be plagu'd.

Diom. Farewell till then.

84-5. patience. / *Cress.* You] *F*; patience. / You *Q*. 89. one's] *Q* (on's); one *F*. 91. By] *F*; And by *Q*. 98-101. Why . . . you] *As F*; *as prose, Q*. 102-3. Nor . . . best] *As Hamner*; *as prose, Q, F*. 102. *Troil.*] *Hamner*; *Ther*: / *Q, F*. you] *Q*; me *F*. 103. What,] *Rowe*; What *Q, F*. hour?] *Pope*; heure—*Q*; heure. *F*. 104. do] *Q*; doe, *F*.

91. *Diana's waiting-women*] the stars. In the circumstances, no oath could be less appropriate.

94. *grieve*] afflict.

102-3.] *Hamner* was surely right in giving this speech to Troilus. It is dramatically appropriate, since he rejoices in his rival's discomfiture, and

it is in his style: (for other allusions to Pluto, cf. iv. iv. 125 and v. ii. 152, as well as to Charon at iii. ii. 9-10, and Styx at v. iv. 19). If it is to be ascribed to Troilus, then it should be divided as verse: *Q* and *F* set it as prose.

104. *plagu'd*] vexed, teased.

Cress. Good night; I prithee come. 105
Exit Diomedes.

Troilus, farewell! One eye yet looks on thee,
 But with my heart the other eye doth see.

Ah, poor our sex! this fault in us I find:

The error of our eye directs our mind.

What error leads must err; O, then conclude, 110

Minds sway'd by eyes are full of turpitude. *Exit.*

Thers. A proof of strength she could not publish more,
 Unless she said 'My mind is now turn'd whore'.

Ulyss. All's done, my lord.

Troil. It is.

Ulyss. Why stay we then?

Troil. To make a recordation to my soul 115
 Of every syllable that here was spoke.

But if I tell how these two did co-act,

Shall I not lie, in publishing a truth?

Sith yet there is a credence in my heart,

An esperance so obstinately strong, 120

That doth invert th'attest of eyes and ears,

As if those organs had deceptious functions,

Created only to calumniate.

Was Cressid here?

Ulyss. I cannot conjure, Trojan.

Troil. She was not, sure.

105 S.D.] *Capell* (*Exit* Dio.); *Exit* / *F* (after then); not in *Q*. 111. Minds] *F*;
 Mindes *Q*. 113. said] *Q*; say *F*. 117. co-act] *F* (coact); Court *Q*.
 121. th'attest] *Q*; that test *F*. 122. had deceptious] *F*; were deceptions *Q*.
 123-4. Created . . . here] *As F*; one line, *Q*.

106-7.] Cressida's pose is emblematic, like that of King Claudius (*Ham.* 1.ii.11), or of Paulina (*Wint.* v.ii.72-3).

109.] Cressida alludes to the conventional notion of blind Cupid as well as to the moral implications of the figure.

112.] She could not better manifest a forceful proof.

115. *recordation*] commemorative account.

117. *co-act*] 'act together' (rare)

(OED).

119. *credence*] act of belief.

120. *esperance*] hope. Like *credence*, a word more obviously medieval than Shakespearean: it occurs also in *Lr* iv.i.4, and in *1H4* ii.iii.72, v.ii.96 (as the motto of the Percies).

121. *attest*] testimony.

122.] *Q*'s *deceptions* is an easy minim error (from the like ending of *functions*); *were* (for *had*) may have been conscious editing by scribe or compositor.

Ulyss. Most sure she was. 125

Troil. Why, my negation hath no taste of madness.

Ulyss. Nor mine, my lord: Cressid was here but now.

Troil. Let it not be believ'd for womanhood.

Think, we had mothers; do not give advantage
To stubborn critics, apt, without a theme 130

For depravation, to square the general sex
By Cressid's rule: rather, think this not Cressid.

Ulyss. What hath she done, prince, that can soil our mothers?

Troil. Nothing at all, unless that this were she.

Thers. Will a swagger himself out on's own eyes? 135

Troil. This she?—No, this is Diomed's Cressida.

133. soil] *F*; spoile *Q*. 135. a] *Q*; he *F*.

125.] A defective line, but the pause can be made dramatically significant.

128. *for*] out of regard for (OED 21c).

129–32. *do not . . . rule*] Troilus sees all destructive satirists as willing enough to abuse women, even when there is no cause for it whatever; and he wants to keep from calling Cressida a whore, because to do so would be to provide the classic case for defamation of the whole sex.

130. *critics*] satirists, fault-finders.

131. *depravation*] detraction, calumny.

131–2. *to . . . rule*] Punning on *rule* = (a) general principle of conduct, (b) carpenter's square, and on *square* = (a) regulate, adjust, (b) shape, cut.

132. *rather . . . Cressid*] Troilus has reverted in effect to the thesis which he advanced in 11.ii, but the proposition is now reversed. There, he argued that the keeping of Helen had good consequences, and hence that Helen herself must be of value. Here, women (and especially Cressida) are valuable, and not matter for calumny: hence, this woman, being exceptional in having no value, is therefore neither Cressida nor any other proper representative of her sex.

133–4.] The opposition of two

kinds of mind can hardly be more succinctly expressed. Ulysses will not extrapolate from Cressida's action in order to condemn women in general, for that would be irrational: at the same time, one is aware that he is drawn neither to attack nor to defend women. But Troilus, since he cares more for principles than for persons, cannot help seeing a whole sex embodied in one woman: to see her as woman is to see all perfections potentially within her; and hence he must turn to metaphysics, and to the whole question of identity, in order to help himself.

135.] 'Will he bring himself, by sheer bluster, to deny the evidence of his eyes?' To *swagger . . . out of* = to bully (someone) out of (a state).

136–59.] A supremely difficult speech, because, although it attempts to use the language of logic and the methods of rhetoric, it is primarily (though not of course wholly) concerned to give utterance to an intolerable state of feeling, and one, moreover, which, by virtue of Troilus' single-minded dedication, is indissolubly linked with his whole moral being. It is easy to mock Troilus (as, in their different ways, both Ulysses and Thersites do), but that is to assume that he is trying to be merely

If beauty have a soul, this is not she;
 If souls guide vows, if vows be sanctimonies,
 If sanctimony be the gods' delight,
 If there be rule in unity itself,
 This is not she. O madness of discourse,
 That cause sets up with and against itself!
 Bifold authority! where reason can revolt

140

138. be sanctimonies] *Q*; are sanctimonie *F*. 141. is] *F*; was *Q*. 142. itself!] *Capell*; it selfe, *Q*; thy selfe *F*. 143. Bifold] *Q* (By-fould); By foule *F*.

rational about something which lies without him: it is less easy to mock if one tries, as he does, to body forth the unbearable consequences of having pledged one's truth to what is now known to be false. (Cf. C. Williams, *English Poetic Mind*, 1932, pp. 60-2; cited *ad loc.* by *Variorum*.)

137.] *If . . . soul*] If Beauty be embodied in mortal woman (cf. the extravagant speech of the servant, at III.i.31-2). Troilus comes very close to speaking of Cressida in terms which Aquinas reserved for God (cf. *Summa Theologiae*, 1a.xiii.5: 'Creatures are shaped to God as to their principle: their perfections surpassingly pre-exist in Him').

138. *If . . . vows*] Troilus affirms, in effect, that it is the very principle of one's being which directs one, when one performs a vow. To believe otherwise would be to commit himself to the merely opportunist world of Ulysses.

sanctimonies] things sacred.

139. *sanctimony*] sanctity, holiness (especially of life or character).

140. *rule*] law, principle; *rule in unity* means that unity is indivisible. As Aquinas points out, 'One signifies, not only that which is indivisible or continuous, but also that which is perfect' (*Summa Theologiae*, 3a.lxxiii.2). Troilus' difficulty arises because, if his concept of Cressida be divided, then *he himself must be divided also* (cf. *Summa Theologiae*, 1.lxxxvii.1. *ad*. 3: 'Knower and known are one—this is universally true').

141. *madness of discourse*] i.e. not a *rejection* of discourse (= logical argument, rational proceeding) but a paradoxical statement enforced by the nature of the facts—namely, that reasoning (which includes Troilus' premisses) appears to contradict the evidence before him (which depends upon the *traded pilots* eyes and ears; cf. II.ii.64-5). Hence, one *cause* (= case, plea) divides, and is both plaintiff and defendant.

143-5.] 'Where reasoning can proceed by contradiction, without confounding itself; and confusion (sc. *loss* of distinction of two separate persons—Cressida as she is and was) can take on all the appearance of reason without contradiction.' I think that the *loss* of l. 144 is the loss of the principle of individuation (without which there could be no reasoning). As long as Cressida appears to be two (contradictory) persons in one body—for she was there, and yet she could not have done what she did—Troilus is unable to make distinctions, and yet reason seems still to operate. (It may be worth noting that a pattern of paradox and chiasmus, dealing with loss, state, and confounding of state, and concluding with the final loss of love, is also to be found in Sonnet 64, ll. 5-13: 'When I have seen the hungry ocean gain / Advantage on the kingdom of the shore, / And the firm soil win of the wat'ry main, / Increasing store with loss, and loss with store; / When I have seen such interchange of state, / Or state itself

Without perdition, and loss assume all reason
 Without revolt. This is, and is not, Cressid. 145
 Within my soul there doth conduce a fight
 Of this strange nature, that a thing inseparate
 Divides more wider than the sky and earth;
 And yet the spacious breadth of this division
 Admits no orifex for a point as subtle 150
 As Ariachne's broken woof to enter.
 Instance, O instance! strong as Pluto's gates:
 Cressid is mine, tied with the bonds of heaven.
 Instance, O instance! strong as heaven itself:
 The bonds of heaven are slipp'd, dissolv'd, and
 loos'd; 155
 And with another knot, five-finger-tied,

151. Ariachne's] *F* (*Ariachnes*); *Ariachna's* / *Q* (*corrected*); *Ariathna's* / *Q* (*uncorrected*); *Ariadne's conj. Steevens.* 156. five-finger-tied] *Pope*; fyue finger tied *F*; finde finger tied *Q*.

confounded to decay; / Ruin hath taught me thus to ruminat— / That Time will come and take my love away. / This thought is as a death . . .')

146. *there . . . fight*] a fight is joined. A lame gloss; but see OED's comment: 'Of uncertain meaning: ?*intr.* (for *refl.*) "conducts itself, carries itself on, goes on".'

147–51. *a thing . . . enter*] 'There is infinite distance between the two persons of Cressida (whose being admits no division), yet the two persons, so distinct, cannot be separated by the finest of points.'

147. *inseparate*] inseparable, indivisible.

150. *orifex*] (erroneous form of) orifice; perhaps originating with Marlowe (2 *Tamburlaine*, III. iv. 9).

151. *Ariachne's*] (erroneous form of) *Arachne's*, but the line requires four syllables. *Q* (uncorrected) reads *Ariathna's* (= *Ariadne's*), which suggests the reason for the conflation of the names: (a) *Ariadne* used a clue of thread to find a way for Theseus

through the Cretan Labyrinth (*Metamorphoses* VIII); (b) *Arachne* wove cloth as well as *Pallas* could, and was, for her presumption, changed into a spider (*Metamorphoses* VI).

broken woof] In jealousy, *Pallas*, after the contest, tore the web that *Arachne* had woven.

152. *Instance*] particular example as evidence of a general proposition.

155. *bonds*] legal, or moral, ties or obligations.

dissolv'd] untied.

156. *another . . . -tied*] 'A knot tied by giving her hand to *Diomed*' (*Johnson*). Such a knot would certainly be *five-finger-tied* (counting the thumb as a finger); but *five-finger* is also the name of several common plants (creeping tormentil, oxlip, bird's-foot-trefoil), and all three have leaves which, in outline, look like a complex love-knot. *J. H. Walter* points out (privately) that, in *Chaucer's Parson's Tale*, lechery in its five stages demonstrates the 'hand of the devel with fyve fynGRES' (ll. 852–64).

The fractions of her faith, orts of her love,
The fragments, scraps, the bits, and greasy relics
Of her o'er-eaten faith are given to Diomed.

Ulyss. May worthy Troilus be half attach'd 160

With that which here his passion doth express?

Troil. Ay, Greek; and that shall be divulged well
In characters as red as Mars his heart
Inflam'd with Venus. Never did young man fancy
With so eternal and so fix'd a soul. 165

Hark, Greek: as much as I do Cressid love,
So much by weight hate I her Diomed.

That sleeve is mine that he'll bear on his helm;

159. faith] *Q, F*; truth *S. Walker*. given] *Q*; bound *F*. 166. much as] *F2*;
much *Q, F*. Cressid] *Q*; *Cressida F*. 168. on] *Q*; in *F*.

157. *fractions*] fragments, broken pieces.

orts] broken meats, refuse; cf. *Lucr.*, l. 985, where Lucrece begs that Tarquin may 'have time a beggar's orts to crave'. Cressida was a beggar (*Tw.N.* iii.i.56), as Robert Henryson had made clear (*Testament of Cresseid*).

158.] Cf. *remainder viands* (ii.ii.71).

159. *o'er-eaten*] begnawed and bitten.

faith] *S. Walker's* conjecture is possible, in view of the repetition (ll. 157, 159), but Troilus' tirade is here heavily emphatic, moving from *faith* to *love*, and then back to *faith* (which is the crucial concept).

given] *F's bound* continues what is implied by *knot* (by contrast with *bonds*, l. 153); *Q's given* shifts from knots, by way of food fragments, to the giving of alms: i.e. Troilus has moved from a judgement upon Cressida's act to a judgement (and, in effect, a curse) upon his rival. (For the giving of alms, and the possible associations, in Shakespeare's mind, with the later development of Cressida's story, cf. note to *orts*, l. 157.)

160. *Troilus be*] Walker's conjecture (*Troilus be but*) preserves strict metre; but I should be glad to be assured

(a) that Shakespeare never allowed himself the licence of variable stress and pronunciation; and (b) that Ulysses is being merely dispassionate, and not slightly sarcastic (dwelling emphatically on *Troilus*). Indeed, sarcasm seems to have been perceived by Troilus himself; notice his shift from *sweet lord, sir, sweet sir* (iv.v.283, 285, v.i.85) to *Ay, Greek* (l. 162)—cf. *Æneas*, at i.iii.245. Ulysses' *Trojan* (*I cannot conjure, Trojan*, l. 124) is not, it seems, offensive, but merely dry and formal (cf. *Grecian*, iv.iv.119). It is the word *Greek* which may be potentially ironic or insulting.

160-1.] 'Can Troilus be half as much moved as his speech suggests?' *attach'd* [*With*] seized (upon) by, affected by (OED 3).

164. *fancy*] love. (The other Shakespearean character to use the verb absolutely in this way is, unfortunately, Malvolio; cf. *Tw.N.* ii.v.25).

165.] with a soul so eternally and constantly devoted.

168-9. *helm* . . . *casque*] Mere synonyms for helmet, head armour. Strictly considered, the *helm* was a heavy, padded, and almost cylindrical helmet, with one small slit for vision, and was used for tilting.

Were it a casque compos'd by Vulcan's skill
 My sword should bite it. Not the dreadful spout 170
 Which shipmen do the hurricano call,
 Constring'd in mass by the almighty sun,
 Shall dizzy with more clamour Neptune's ear
 In his descent than shall my prompted sword
 Falling on Diomed. 175

Thers. He'll tickle it for his concupy.

Troil. O Cressid! O false Cressid! false, false, false!
 Let all untruths stand by thy stained name,
 And they'll seem glorious.

Ulyss. O, contain yourself:
 Your passion draws ears hither. 180

Enter ÆNEAS.

Æneas. I have been seeking you this hour, my lord;
 Hector by this is arming him in Troy.

Ajax your guard stays to conduct you home.

Troil. Have with you, prince. My courteous lord, adieu.

172. sun] *Q* (sunne); *Fenne F.* 173-5. ear . . . Diomed] *As F*; ear . . . dis-
 cent, / . . . *Diomed* / *Q*.

169. *casque* . . . *skill*] It was for
Achilles that *Vulcan* (= *Hephaestos*)
 fashioned armour.

170-1.] There is no doubt that
 Shakespeare thought of the *hurricano*
 as a waterspout, and not as a violent
 storm: cf. *Lr* III.ii.2-3. (OED gives
 only Shakespeare and Drayton for
 this sense.)

170. *spout*] = waterspout (OED 6).

172. *Constring'd*] drawn together,
 compressed. *Constringe* (< Lat. *con-*
stringere) was perhaps introduced by
 Shakespeare; it was retained as a
 conscious Latinism, in opposition to
constrain, the French derivative from
 the same Latin verb.

sun] *F*'s *Fenne* is an obvious error
 (presumably misreading MS *sunne*);
 why *F* should produce a MS mis-
 reading here is far from clear.

173-5.] The collocation of the
 Trojan War, an ear surprised by
 sudden noise, and a mighty blow, is

found also in *Ham.* II.ii.469-78.

174. *prompted*] incited, eager.

176. *tickle it*] Either (a) *it* = *Dio-*
medes' helmet; in which case *Troilus*
 is going to bludgeon his rival about
 the head (OED *tickle* 6b) (i.e. *Ther-*
sites is merely rephrasing in burlesque
 style what *Troilus* has phrased
 heroically); or (b) *it* is impersonal; in
 which case *tickle it* = stir things up.
 If that be so, *Thersites* is saying that
Troilus will really make a go of it:
 that he will give *Diomedes* the beating
 of his life (and enjoy doing it). The
 difference between the two interpre-
 tations is largely a matter of tone. I
 incline to think that (b) is right.

concupy] (QF *concupie*). OED sug-
 gests that this is a variant of *concupy*
 (= concubine).

180. *passion*] passionate speech or
 outburst; cf. *MND* V.i.303: 'Here she
 comes, and her passion ends the
 play'; Sonnet 20, l. 2.

Farewell, revolted fair! and Diomed,
Stand fast, and wear a castle on thy head! 185

Ulyss. I'll bring you to the gates.

Troil. Accept distracted thanks.

Exeunt Troilus, Æneas, and Ulysses.

Thers. Would I could meet that rogue Diomed!—I
would croak like a raven: I would bode, I would
bode. Patroclus will give me anything for the 190
intelligence of this whore; the parrot will not do
more for an almond than he for a commodious
drab. Lechery, lechery, still wars and lechery!
Nothing else holds fashion. A burning devil take
them! *Exit.*

[SCENE III]

Enter HECTOR and ANDROMACHE.

Androm. When was my lord so much ungently temper'd
To stop his ears against admonishment?

Unarm, unarm, and do not fight today.

Hect. You train me to offend you; get you in.

195 S.D.] *Q*; not in *F*.

Scene III

4. in] *Q*; gone *F*.

186. *castle*] OED suggests 'close-fitting helmet . . . but perhaps *fig.*', citing Nares and Holinshed (context ambiguous). The normal sense of *castle* seems better fitted to Troilus' rather hectic rhetoric (cf. ll. 170–5).

189.] Cf. Tilley R 33: 'The croaking raven bodes misfortune'.

191. *intelligence of*] information concerning.

191–3. *parrot . . . drab*] Cf. Tilley A 220. 'An almond for parrot' seems to have implied a reward for speaking (though some citations suggest a reward for tactful silence). Not merely proverbial: see Skelton, *Speke Parrot*, 9, 86, not only for the phrase, but also

for the suggestion that one 'parrot' at least was lecherous.

194. *burning devil*] Flames were often enough associated with devils, and with Hell at large; but there is a peculiar appropriateness in connecting them with the sin of lechery (cf. Marlowe, *Dr Faustus*, II.i.144, *hot whore*—referring to the devil with fire-works). *Variorum* argues that *burning* alludes to the symptoms of venereal disease, but the case is perhaps not proven.

Scene III

4. *train*] draw, induce.

By all the everlasting gods, I'll go.

5

Androm. My dreams will, sure, prove ominous to the day.

Hect. No more, I say.

Enter CASSANDRA.

Cass. Where is my brother Hector?

Androm. Here, sister, arm'd, and bloody in intent.

Consort with me in loud and dear petition,

Pursue we him on knees; for I have dreamt

10

Of bloody turbulence, and this whole night

Hath nothing been but shapes and forms of slaughter.

Cass. O, 'tis true.

Hect. Ho! Bid my trumpet sound!

Cass. No notes of sally, for the heavens, sweet brother.

Hect. Be gone, I say: the gods have heard me swear.

15

Cass. The gods are deaf to hot and peevish vows;

They are polluted offerings, more abhorr'd

Than spotted livers in the sacrifice.

Androm. O, be persuaded: do not count it holy

To hurt by being just. It is as lawful,

20

For we would give much, to use violent thefts,

And rob in the behalf of charity.

Cass. It is the purpose that makes strong the vow;

But vows to every purpose must not hold:

Unarm, sweet Hector.

Hect. Hold you still, I say.

25

Mine honour keeps the weather of my fate:

Life every man holds dear, but the dear man

5. all] *Q*; not in *F*. 14. *Cass.*] *F*; *Cres.* / *Q*. 20-3. To . . . *Cass.*] *F*; not in *Q*.
21. give . . . use] *Rann*, conj. *Tyrwhitt*; count give much to as *F*.

6. *ominous to*] prophetic in respect of.

9. *dear*] ardent, zealous.

14. *sally*] sortie (both French words).

16. *peevish*] headstrong, self-willed.

18. *spotted*] tainted, polluted (and, hence, of ill-omen).

20. *just*] firm to a purpose or vow.

21. *For*] because.

use] Almost certainly, *count* is wrongly introduced from l. 19; *Tyrwhitt*'s conjecture *use* is a good guess

for the compositor's *as* (and a glance at Schmidt, sv (c), will show how plausible a guess it was: cf. *use mercy*, *use expostulation*, *use our utmost studies*).

23-4.] An argument to which Shakespeare frequently reverts: cf. *John* iii. i. 205-8; *LLL* iv. iii. 357-8.

26. *keeps the weather*] is upwind (= at a tactical advantage): hence, is above, or superior to.

27-8.] Every man would live if he could, but the man who is truly

Holds honour far more precious-dear than life.

Enter TROILUS.

How now, young man; mean'st thou to fight today?

Androm. Cassandra, call my father to persuade. 30

Exit Cassandra.

Hect. No, faith, young Troilus; doff thy harness, youth.

I am today i'th'vein of chivalry:

Let grow thy sinews till their knots be strong

And tempt not yet the brushes of the war.

Unarm thee, go; and doubt thou not, brave boy, 35

I'll stand today for thee and me and Troy.

Troil. Brother, you have a vice of mercy in you,

Which better fits a lion than a man.

Hect. What vice is that? Good Troilus, chide me for it.

Troil. When many times the captive Grecian falls 40

Even in the fan and wind of your fair sword,

You bid them rise, and live.

Hect. O, 'tis fair play.

28. precious-dear] *F*₂; precious deere *Q*; precious, deere *F*. 29. mean'st] *F*;
meanest *Q*. 31. No, faith,] *Theobald*; No faith *Q*, *F*. 40. Grecian falls]
Q, *F*; Grecians fall *Rowe*. 42. them] *Q*, *F*; him *anon. conj. apud Camb*.

worthy rates honour higher than life.

29. *young man*] Hector's modes of address to Troilus (cf. *young Troilus*, l. 31; *youth*, l. 31; *brave boy*, l. 35) are meant primarily as dramatic irony, since he has not watched, as we have, the painful scene in which Troilus emotionally matured—but they may also reflect on the violence which Troilus advocates in the next few lines.

30. *father*] = father-in-law (i.e. Priam).

33. *knots*] Either (a) the points at which the sinews joined bone and muscle; or (b) the nerve ganglia (since nerve and sinew were not properly distinguished).

34. *tempt*] make trial of, assay.

brushes] hostile encounters.

37–8.] Lions were traditionally clement, because of their inherent

nobility. Shakespeare's sources pointed to a specific instance of Hector's clemency as the reason for the final overthrow of the Trojans: see Lydgate, III.2122–51 (where Hector, at the request of his cousin Ajax, prevents the Trojans from burning the Greek ships); Caxton, pp. 589–90, and especially p. 590 ('This was the cause wherfore the troians lost to haue the victorie / to the whiche they myght neuer after atteyne ne come for fortune was to them contrarye').

40. *captive*] miserable, wretched (OED 4; = *caitiff*).

41.] Editors have wished to emend *fair*, but the line as a whole corresponds so closely to *Ham.* II.ii.469 ('But with the whiff and wind of his fell sword') that one is tempted to let well alone: swords that can be *fell* could equally be *fair*, since both attributes

Troil. Fool's play, by heaven, Hector.

Hect. How now, how now?

Troil. For th'love of all the gods,
 Let's leave the hermit pity with our mother; 45
 And when we have our armours buckled on
 The venom'd vengeance ride upon our swords,
 Spur them to ruthful work, rein them from ruth!

Hect. Fie, savage, fie.

Troil. Hector, then 'tis wars.

Hect. Troilus, I would not have you fight today. 50

Troil. Who should withhold me?
 Not fate, obedience, nor the hand of Mars
 Beckoning with fiery truncheon my retire;
 Not Priamus and Hecuba on knees,
 Their eyes o'er-galled with recourse of tears; 55
 Nor you, my brother, with your true sword drawn,
 Oppos'd to hinder me, should stop my way,
 But by my ruin.

Enter PRIAM and CASSANDRA.

Cass. Lay hold upon him, Priam, hold him fast:

45. mother] *Q*; Mothers *F*. 53. Beckoning] *Theobald*; Beckning *Q, F*. 58.
 But . . . ruin] *F*; not in *Q*.

derive from the swordsman, and not from the weapon. *Fair* is, besides, a conventional term of approval, for both persons and objects, throughout Malory; and for the medieval and chivalric tone of the present passage, one may note *honour* (ll. 26, 28), *harness* (l. 31), *chivalry* (l. 32), *brushes* (l. 34), and *captive* (l. 40).

45. *mother*] *F*'s *Mothers* probably came by attraction from *gods*, *armours* and *swords*.

47. *ride*] Subjunctive.

48. *ruthful*] 'lamentable, piteous, rueful' (OED).

ruth] compassion.

49. *Hector . . . wars*] Troilus naturally wishes to fight for himself, since he seeks vengeance, and not the exercise of mercy: perhaps Shakespeare recalled the allusion in Caxton (p. 590;

cf. note to ll. 37-8 above): 'And therefore virgile sayth / Non est misericordia in bello That is to saye ther is no mercy in bataille'.

53. *truncheon*] staff held by the marshal of a formal combat (Deighton compares the *warder* of *R2* 1.iii.118); *fiery* is a transferred epithet. Classically, Mars had no truncheon.

55. *o'ergalled*] made excessively sore. *recourse*] repeated flow.

58.] Editors have generally accepted the half-line as genuine, and indeed the rhythm of Troilus' climax requires it. It is odd that *Q* should omit it: most odd, in that the compositor who set this page (*L1^v*) was apparently trying to make space at this point, and left white space above and below the ensuing stage direction.

He is thy crutch. Now if thou lose thy stay, 60
 Thou on him leaning, and all Troy on thee,
 Fall all together.

Priam. Come, Hector, come: go back.
 Thy wife hath dreamt; thy mother hath had visions;
 Cassandra doth foresee; and I myself
 Am, like a prophet, suddenly enrapt 65
 To tell thee that this day is ominous.
 Therefore, come back.

Hect. Æneas is afield,
 And I do stand engag'd to many Greeks,
 Even in the faith of valour, to appear
 This morning to them.

Priam. Ay, but thou shalt not go. 70

Hect. I must not break my faith.
 You know me dutiful; therefore, dear sir,
 Let me not shame respect, but give me leave
 To take that course, by your consent and voice,
 Which you do here forbid me, royal Priam. 75

Cass. O Priam, yield not to him.

Androm. Do not, dear father.

Hect. Andromache, I am offended with you:
 Upon the love you bear me, get you in. *Exit Andromache.*

Troil. This foolish, dreaming, superstitious girl
 Makes all these bodements.

Cass. O, farewell, dear Hector. 80
 Look how thou diest: look how thy eye turns pale:
 Look how thy wounds do bleed at many vents;
 Hark how Troy roars, how Hecuba cries out,
 How poor Andromache shrills her dolours forth;

82. do] *Q*; doth *F*.

60. *stay*] support, 'object of reliance' (OED).

65. *enrapt*] caught up in prophetic excitement. The word is usually *rapt* in Shakespeare.

69. *Even . . . valour*] 'by the honour of a brave man' (Deighton).

Even] Probably monosyllabic; cf. Abbott §466.

73. *shame respect*] deny my filial duty.

81-2. *Look how . . . Look how . . .*] *Not* a formal comparison, but an exclamation merely (cf. note to i.iii.79).

84. *dolours*] Usually singular (as in *F*), except in *Cym.* v.iv.80; *Lr* ii.iv.54 and *Meas.* i.ii.46 are both quibbles, and hence unreliable evidence.

Behold! distraction, frenzy, and amazement 85
 Like witless antics one another meet,
 And all cry 'Hector! Hector's dead! O, Hector!'

Troil. Away, away!

Cass. Farewell—yet soft: Hector, I take my leave;
 Thou dost thyself and all our Troy deceive. *Exit.* 90

Hect. You are amaz'd, my liege, at her exclaim.
 Go in and cheer the town: we'll forth and fight,
 Do deeds worth praise, and tell you them at night.

Priam. Farewell: the gods with safety stand about thee.
 [*Exeunt severally Priam and Hector.*] *Alarums.*

Troil. They are at it, hark! Proud Diomed, believe 95
 I come to lose my arm, or win my sleeve.

Enter PANDARUS.

Pand. Do you hear, my lord, do you hear?

Troil. What now?

Pand. Here's a letter come from yond poor girl.

Troil. Let me read. 100

Pand. A whoreson tisick, a whoreson rascally tisick, so
 troubles me, and the foolish fortune of this girl,
 and what one thing, what another, that I shall

85. distraction] *F*; destruction *Q*. 89. yet] *Q*; yes *F*. 90 S.D.] *F*; not in
Q. 93. worth] *Q*; of *F*. 94 S.D.] *As Malone; Alarum / Q, F.* 96 S.D.
PANDARUS.] Q, F (Pandar), Rowe. 102. me,] *Q*; me; *F*. 103. thing, what]
Q, F; thing, and what *Rowe*.

85. *distraction*] *Q*'s *destruction* may simply be deduced from context: Hector's death involves the destruction of Troy.

86. *antics*] grotesque or ludicrous actors.

91. *exclaim*] outcry. Both rare and obsolete: found in Caxton. Most examples (certainly, all others in Shakespeare) are in the plural, so that Tannenbaum wished to read *exclaims* here; but those plurals are used for generalizing argument: here, Cassandra has made one outcry only before Priam.

96.] The two clauses are in an unexpected order (= *hysteron proteron*).

Troilus intends to win his sleeve, or lose his arm in the attempt. Cf. the sequence implied at v. vi. 24-5, and in *John* iv. iii. 8.

97-112.] See Introduction, p. 6.

99.] The letter occurs also in Chaucer, at great length, and plainly 'no matter from the heart'; see *Troilus and Criseyde*, v. 1590-631.

101. *tisick*] = phthisic: i.e. pulmonary consumption. Coughs (especially the chin-cough) were usually the disease of usurers, in the Elizabethan drama; but cf. v. i. 18-19 (*catarrhs . . . whissing lungs*). For the significance of Pandarus' diseases, see note to v. x. 56.

leave you one o'th's days; and I have a rheum in mine eyes, too, and such an ache in my bones that 105 unless a man were cursed I cannot tell what to think on't. What says she there?

Troil. Words, words, mere words, no matter from the heart;
Th'effect doth operate another way. [*Tears the letter.*]
Go, wind, to wind: there turn and change together. 110
My love with words and errors still she feeds,
But edifies another with her deeds. *Exeunt* [*severally*].

[SCENE IV]

Excursions. Enter THERSITES.

Thers. Now they are clapper-clawing one another, I'll go look on. That dissembling abominable varlet Diomed has got that same scurvy, doting, foolish knave's sleeve of Troy there in his helm. I would

104. o'th's] *Q* (*subst.*), *F*; o' these *Rowe*. 109 S.D.] *Rowe* (*subst.*); not in *Q, F*.
112. deeds] *Q*; deedes. / *Pand.* Why, but heare you? / *Troy.* Hence brother lackie; ignomie and shame / Pursue thy life, and liue aye with thy name. *F*.
112 S.D.] *As Malone*; *Exeunt.* / *Q*; *A Larum. Exeunt.* / *F*.

Scene iv

S.D.] *As Capell*; *Enter Thersites : excursions.* / *Q*; *Enter Thersites in excursion.* / *F*.
3. foolish] *Q*; foolish yong *F*. 4. Troy there] *Q*; Troy, there *F*; Troy there, *Stevens*.

104-5. *rheum . . . bones*] Both symptoms of venereal disease: cf. II.iii.19-20.

109.] Her words and deeds contradict one another.

110. *wind*¹] empty words.

111. *errors*] Editors do not comment, but the usual sense will not serve: something like 'falsehoods, deviations from truth' is needed.

Scene iv

1. *clapper-clawing*] handling roughly, drubbing; cf. *Epistle*, l. 3 (which probably represents a memory of the present passage), and *Wiv.* II.iii.64. OED admits some uncertainty about

the exact sense: its first citation is from Nashe (characteristically).

2-9.] Thersites' language is copious rather than vituperative: he is concerned only to demean. The method is typical of the theatrical clown—suspense built up, and exploited, with each new epithet—and the effect depends largely upon aggregation and timing.

3. *that same*] Usually sarcastic (as Deighton saw); cf. Franz §317.

4. *knave's . . . Troy*] = sleeve of the [foolish] knave of Troy. The locution was already common in Middle English: cf. John Ball's 'Letter to the Peasants of Essex' (reprinted in K.

fain see them meet, that that same young Trojan 5
 ass, that loves the whore there, might send that
 Greekish whoremasterly villain with the sleeve
 back to the dissembling luxurious drab of a sleeve-
 less errand. O'th'other side, the policy of those crafty 10
 swearing rascals—that stale old mouse-eaten dry
 cheese Nestor, and that same dog-fox Ulysses—is
 not proved worth a blackberry. They set me up in
 policy that mongrel cur Ajax, against that dog of
 as bad a kind Achilles; and now is the cur Ajax 15
 prouder than the cur Achilles, and will not arm
 today; whereupon the Grecians begin to proclaim
 barbarism, and policy grows into an ill opinion.

Enter DIOMEDES, TROILUS following.

Soft: here comes sleeve, and t'other.

Troil. Fly not, for shouldst thou take the river Styx
 I would swim after.

10. stale] *Q*; stole *F*. 16. begin] *Rowe*³; began *Q, F*. 17 S.D.] *Capell*
 (after 18); *Enter Diomed and Troilus* | *F*; not in *Q*. 18. t'other] *Q*; th'other *F*.
 19–20. Fly . . . after] *As F*; as *prose, Q*.

Sisam, *Fourteenth Century Verse and Prose*, 1944, p. 161, l. 10): 'þe Kynges sone of heuene schal paye for al'.

8. *luxurious*] lustful.

8–9. *sleeveless errand*] fruitless journey (returning, of course, without the sleeve; cf. Tilley E 180); *of* = on.

9. *policy*] scheming.

9–10. *crafty swearing*] *crafty* is an adjective used as an adverb (cf. Abbott §1), and as such may sometimes be hyphenated with the word succeeding (cf. Abbott §2, and 2*H4* Ind. 37).

11. *dog-fox*] Alluding to the traditional cunning of Ulysses (which became deceit and intrigue in later poets: cf. Ovid, *Metamorphoses* xiii). Comparison with a fox is appropriate: apart from Æsop, one may cite Tilley F 647 ('An old fox cannot be taken by a snare') and F 648 ('An old fox need learn no craft').

11–12. *is not . . . blackberry*] Cf. 1*H4* ii. iv. 234–5: 'If reasons [quibbling on raisins] were as plentiful as blackberries'. Also Tilley B 442.

12. *set me up*] For the dative pronoun, cf. Abbott §220.

13–15.] Thersites' *cur* and *dog* substantiate Nestor's opinion (i. iii. 391–2).

16–17. *to proclaim . . . opinion*] 'To set up the authority of ignorance, to declare that they will be governed by policy no longer' (Johnson). The opposition of *Greeks* and *barbarism* is of course deliberate.

17. *policy*] formal government, polity.

19. *take*] enter (by way of escape, and especially to kill scent): the usual huntsman's term to describe a beast fleeing into running water. War and hunting are again analogues at i. i. 115, iv. i. 18–21, and v. vi. 30–1.

Diom. Thou dost miscall retire: 20

I do not fly; but advantageous care
Withdrew me from the odds of multitude.
Have at thee!

Thers. Hold thy whore, Grecian! Now for thy whore, Trojan!
Now the sleeve, now the sleeve! 25

Enter HECTOR. [*Exeunt* Diomedes and Troilus, fighting.]

Hect. What art thou, Greek? Art thou for Hector's match?
Art thou of blood and honour?

Thers. No, no: I am a rascal, a scurvy railing knave:
a very filthy rogue.

Hect. I do believe thee: live. [*Exit.*]

Thers. God-a-mercy that thou wilt believe me, but a 31
plague break thy neck for frightening me.—What's
become of the wenching rogues? I think they have
swallowed one another. I would laugh at that mir-
acle; yet in a sort lechery eats itself. I'll seek them. 35
Exit.

[SCENE V]

Enter DIOMEDES and Servant.

Diom. Go, go, my servant, take thou Troilus' horse;
Present the fair steed to my Lady Cressid.

22-3.] *As F; one line, Q.* 24-5.] *As Q; as prose, F.* 25 S.D. *Exeunt . . .*
fighting] Capell; not in Q, F. 30 S.D.] *Rowe; not in Q, F.*

Scene v

S.D. *Servant.] Q; Servants / F.*

20. *Thou . . . retire]* 'You have mistaken tactical withdrawal for flight.'

26. *Art . . . match?]* 'Are you a man honourable enough to be matched with Hector?'

30.] Hector's generosity and court-
esy shape, nevertheless, the perfect
insult.

31. *God-a-mercy]* thank you.

32. *plague . . . neck]* Why should
Thersites imagine that plagues can
break bones?

35. *lechery eats itself]* Either (a)
lechery destroys its pleasure in en-
compassing its end (cf. Sonnet 129),
or (b) lechery consumes the lecher
(according to the common Renais-
sance notion that sexual intercourse
shortened life; cf. Donne, 'Farewell to
Love', ll. 24-5).

Scene v

1. *Troilus' horse]* The incident is
found in Caxton (p. 608) and Lyd-

Fellow, commend my service to her beauty;
 Tell her I have chastis'd the amorous Trojan,
 And am her knight by proof.

Serv.

I go, my lord. [*Exit.*] 5

Enter AGAMEMNON.

Agam. Renew, renew! The fierce Polydamas
 Hath beat down Menon; bastard Margarelon
 Hath Doreus prisoner,
 And stands colossus-wise, waving his beam,
 Upon the pashed corpses of the kings 10
 Epistrophus and Cedijs. Polixenes is slain;
 Amphimachus and Thoas deadly hurt;
 Patroclus ta'en or slain; and Palamedes

5. *Serv.*] *F*; *Man.* / *Q.* *Exit.*] *Dyce*; not in *Q, F.* S.D. *Enter AGAMEMNON*
As F; *Q* (after proof). 6. Polydamas] *Q* (*Polidamas*), *Pope*; *Polidamus* / *F.*
 11. Epistrophus] *Var.* '73; *Epistropus* / *Q, F.* 12. Thoas] *Pope*; *Thous* / *Q, F.*

gate (iii.4620-41). Diomedes' tone is meant to be chivalric (and perhaps a little strained).

6. *Renew*] sc. the fight: attack once more.

Polydamas] a bastard son of Priam (in Caxton, *Polidamus*).

7. *Menon*] According to Caxton, cousin to Achilles, and ultimately slain by Hector.

Margarelon] *Margareton* (Caxton), *Margariton* (Lydgate). *Q* and *F* agree, but a *t:l* error would be easy.

8. *Doreus*] *Dorius* (Caxton); one of four earls who accompanied Ajax (*Thelamon ayax*).

9. *colossus-wise*] resembling the great bronze Apollo at Rhodes, which is supposed to have stood astride the harbour entrance, and was accounted one of the seven wonders of the world; cf. *Caes.* i. ii. 133-4, and *1H4* v. i. 123-4.

beam] spear (strictly, the shaft), so called in respect of its colossal size. This use of beam is not noted, but cf. 1 Samuel xvii. 7 (of Goliath): 'And the staff of his spear was like a weaver's beam'; and *Faerie Queene*, iii. vii. 40: 'All were the beame in

bignes like a mast'.

10. *pashed*] battered (cf. ii. iii. 204). OED notes that the verb was very popular c. 1570-1630: apparently it was suitable for heroic contexts.

11. *Epistrophus*] In Caxton, *Epistropus*; he was slain by Hector, after speaking to him 'many vilayns wordes' (p. 599). There is, in Caxton, a second *Epistropus*, who fights for the Trojans: he it was who brought the *Sagittary* to Troy (p. 567).

Cedijs] Brother of the (*Grecian*) *Epistropus*, and slain by Hector in avenging his brother's death.

Polixenes] 'hector slewe Polixenes the noble duc that fought sore ayenst hym' (Caxton, p. 600).

12. *Amphimachus*] 'Duc' or 'erle' who, with *Doreus*, attended on Ajax.

Thoas] cousin to Achilles; King of *Tholye* (Caxton), or Duke of Athens (Lydgate). Mentioned in *Metamorphoses* xiii.

13. *Palamedes*] A Duke, and a major figure in Caxton's narrative; he killed *Sarpedon* and *Deiphobus*, succeeded *Agamemnon* as leader of the Greeks, and was at last slain by Paris.

Sore hurt and bruis'd; the dreadful Sagittary
 Appals our numbers. Haste we, Diomed, 15
 To reinforcement, or we perish all.

Enter NESTOR [*and Soldiers*].

Nest. Go bear Patroclus' body to Achilles,
 And bid the snail-pac'd Ajax arm, for shame.
 There is a thousand Hectors in the field;
 Now here he fights on Galathea his horse 20
 And here lacks work: anon he's there afoot,
 And there they fly, or die, like scaled sculls
 Before the belching whale; then is he yonder,
 And there the strawy Greeks, ripe for his edge,
 Fall down before him like a mower's swath. 25
 Here, there, and everywhere, he leaves and takes,
 Dexterity so obeying appetite
 That what he will he does, and does so much
 That proof is call'd impossibility.

Enter ULYSSES.

Ulyss. O, courage, courage, princes: great Achilles 30
 Is arming, weeping, cursing, vowing vengeance:

16 S.D.] *This edn;* *Enter Nestor* / *Q, F.* 21. here] *This edn;* *there Q, F.*
 22. scaled] *F;* scaling *Q.* sculls] *Q, F;* schools *anon conj. apud Camb.;* shoals
Pope. 24. strawy] *Q;* straying *F.* 25. a] *Q;* the *F.* 28. will] *Q;* will,
F; wills *conj. Capell.*

14. *Sagittary*] A centaur, noted as an archer, and subsequently slain by Diomedes. Caxton justifies the epithet 'dreadful', referring to 'the horror of the sagittarye' (p. 600).

16 S.D.] Somebody is needed here to obey Nestor's commands.

20. *Galathea*] Known to both Caxton and Lydgate: said to have been killed under Hector (Caxton, p. 584), and yet alive, to be taken by Achilles and recaptured by the Trojans, after the death of Polixenes (p. 600).

21. *here*] The emendation is necessary: the pattern goes *here|here:there|there:yonder|there*—summed up as *Here, there, and everywhere.* *There* was pro-

bably caught up from the following line: cf. *scaling*—for *scaled*—affected by *belching* below.

22. *scaled sculls*] schools of fish; *scull* is an older form of *school*, and could be applied to almost any flock, herd, or shoal of creatures.

23.] A libel on whales, which do not belch but vent, and which consume only the smallest of marine crustaceae—creatures which, nevertheless, do swim in shoals.

25.] Cf. *3H6* v.vii.3-4.

swath] 'the quantity falling at one sweep of the scythe' (OED 3).

26. *leaves and takes*] kills or spares at inclination (cf. *Cor.* II.ii.107-8).

Patroclus' wounds have rous'd his drowsy blood,
 Together with his mangled Myrmidons
 That noseless, handless, hack'd and chipp'd,
 come to him,

Crying on Hector. Ajax hath lost a friend, 35
 And foams at mouth, and he is arm'd and at it,
 Roaring for Troilus, who hath done today
 Mad and fantastic execution,
 Engaging and redeeming of himself
 With such a careless force and forceless care 40
 As if that lust, in very spite of cunning,
 Bade him win all.

Enter AJAX.

Ajax. Troilus! thou coward Troilus! *Exit.*
Diom. Ay, there, there! *Exit.*

41-2.] *As Rowe*³; one line, *Q, F.* 41. lust] *Q*; luck *F.* 42 S.D.-43. *Enter*
AJAX / *Ajax.* Troilus!] *F* (*subst.*); *Enter Ajax. Troilus* / *Q.* 43-4. there! . . .
 together] *as NCS*; there? / *Nest* . . . together. *Exit* / *Q, F* (*subst.*).

32. *blood*] Less figurative (= temper, disposition) than literal: Achilles has been sick (cf. II.iii.178 ff.). (The word *blood* is so complex, and its senses so nicely balanced at this date between physical and metaphorical, that paraphrase is difficult.)

34.] Hector has been so dextrous that he could maim or disfigure as he would, rather than kill or wound as he might. Each wound among the Myrmidons is a scar to scorn (cf. I.i.111).

noseless] The nose was frequently an object of contemptuous and malevolent attack: cf. *Oth.* IV.i.140-1 ('I see that nose of yours, but not that dog I shall throw't to'). Shakespeare may have remembered that King Thoas (I. 12 above) lost his nose in fighting with Hector (Lydgate, III.3015-16).

35. *Crying on*] complaining of.

39. *Engaging and redeeming*] as if drawing up and then cancelling or paying off a bond (i.e. for his life); *engaging* also = fighting at close quarters.

40.] 'So effortless in attack, and so unruffled in defence'. Despite Tatlock's suggestion, that *forceless* = reckless (because *no force* = never mind), it seems clear that the two phrases must correspond to the two verbs in l. 39.

41-2.] 'As if his own desire for conquest, despite any question of skill in arms, were enough to ensure his victory.' F's *luck* (*Q* *lust*) seems weak; it is Troilus' passion for revenge (as Ulysses had seen; and cf. v.ii), and not mere chance, which is wholly controlling him now.

43, 47 S.D.] Exits at this point are difficult to determine. Agamemnon and Ulysses have to leave; Diomedes, who has been silent for thirty-eight lines, may have a motive for pursuing Troilus, but it is not wholly clear what it may be—he has just defeated him, and yet he wishes to 'correct' him a few moments after this (v.vi.3). Nestor seems to be a detached observer (I. 44), and hence, perhaps, is unlikely to remove briskly, as Ajax

Nest. So, so, we draw together.

Enter ACHILLES.

Achill. Where is this Hector?
Come, come, thou boy-queller, show thy face; 45
Know what it is to meet Achilles angry.
Hector! where's Hector? I will none but Hector. *Exeunt.*

[SCENE VI]

Enter AJAX.

Ajax. Troilus! thou coward Troilus! show thy head.

Enter DIOMEDES.

Diom. Troilus, I say! Where's Troilus?
Ajax. What wouldst thou?

Diom. I would correct him.

Ajax. Were I the general, thou shouldst have my office
Ere that correction. Troilus, I say! What, Troilus! 5

Enter TROILUS.

Troil. O traitor Diomed! Turn thy false face, thou traitor,

47 S.D.] *Capell; Exit / Q, F.*

Scene vi

S.D.] *F; as speech-heading at 1, Q.* 1 S.D.] *F (Diomed); as speech-heading at 2, Q.*

does. Achilles is plainly on reconnaissance. I have given an *Exit* where it seems unavoidable—especially to Diomedes, who sounds as excited as Ajax—and assume that the remnant goes off at l. 47, following Achilles.

44. *So . . . together*] Nestor means that the Greeks are in some measure co-operating (even though their motive is merely personal revenge, and not obedience to command).

45. *boy-queller*] murderer of boys. Apparently *hapax legomenon*, but *man-queller* was the formal term for homicide from the thirteenth century until

the seventeenth century (cf. *quell*: *Mac.* i.vii. 73).

46. *Achilles angry*] Did Shakespeare remember the beginning of the *Iliad*? (But see Caxton, p. 637, where 'Achilles quoke for yre' on hearing of the slaughter of his Myrmidons by Troilus, in the eighteenth battle.)

Scene vi

3. *correct*] chastise (so also *correction* in l. 5); the usual sense in Shakespeare.

6.] To call a knight 'Traitor' compelled him to retaliate. Malory makes

And pay the life thou ow'st me for my horse.

Diom. Ha, art thou there?

Ajax. I'll fight with him alone: stand, Diomed.

Diom. He is my prize. I will not look upon. 10

Troil. Come, both you cogging Greeks: have at you both!

Exit Troilus [with Ajax and Diomedes, fighting].

Enter HECTOR.

Hect. Yea, Troilus? O, well fought, my youngest brother!

Enter ACHILLES.

Achill. Now do I see thee—Ha! have at thee, Hector!

[They fight.]

Hect. Pause, if thou wilt.

Achill. I do disdain thy courtesy, proud Trojan. 15

Be happy that my arms are out of use:

My rest and negligence befriends thee now,

But thou anon shalt hear of me again;

Till when, go seek thy fortune. *Exit.*

Hect. Fare thee well.

7. the] *Capell*; thy *Q, F.* ow'st] *Capell*; owest *Q, F.* 11 S.D. *Exit . . . fighting*] *This edn*; *Exeunt fighting* | *Rowe*; *Exit Troilus* | *F*; not in *Q.* *Enter HECTOR*] *F*; not in *Q.* 12 S.D.] *F*; as speech-heading at 13, *Q.* 13. thee—Ha! have] *Q* (thee ha, haue); thee; ha! have *Camb.*; thee; haue *F.* S.D.] *After Rowe (Fight)*; dropping his sword | *Capell*; not in *Q, F.*

it clear: 'Sir, now muste you deffende you lyke a knyght, othir ellis ye be shamed for ever, for now ye be called uppon treson, hit ys tyme for you to styrrre!' (*Works*, ed. E. Vinaver, 1954, p. 855).

7. the] *QF* thy is caught from l. 6.

10. look upon] be a mere spectator; cf. *Wint.* v.iii.100.

11. cogging] cheating, deceitful (especially with dice or cards). Hence, *Greeks* carries much of its sense of 'frauds' or 'confidence tricksters'. Juvenal (*Satires*, III) is informative: 'Ingenium velox, audacia perdita, sermo / Promptus . . . Grammaticus, rhetor, geometres, pictor, aliptes, /

Augur, schoenobates, medicus, magus; omnia novit / Graeculus esuriens, in coelum iusseris, ibit.' (ll. 73-4, 76-8). See also T. J. B. Spencer, *Fair Greece, Sad Relic* (1954), pp. 32-40.

13 S.D.] Unless the scene be mere slapstick (and I do not think it is) some fighting is necessary: the audience expected, and seems usually to have got, prolonged bouts. There is no need for Achilles to drop his sword (as *Capell* suggested): he is merely 'fat, and scant of breath', and Hector is behaving towards him with the same generous courtesy that he showed to Ajax.

I would have been much more a fresher man,
Had I expected thee. 20

Enter TROILUS.

How now, my brother?

Troil. Ajax hath ta'en Æneas: shall it be?

No! by the flame of yonder glorious heaven,
He shall not carry him! I'll be ta'en too
Or bring him off. Fate, hear me what I say: 25
I reckon not, though thou end my life today. *Exit.*

Enter One in [sumptuous] armour.

Hect. Stand, stand, thou Greek; thou art a goodly mark.

No? wilt thou not? I like thy armour well:

I'll frush it and unlock the rivets all

But I'll be master of it. Wilt thou not, beast, abide? 30

[Exit Greek.]

Why then, fly on; I'll hunt thee for thy hide. *Exit.*

21 S.D.] *As Camb.; after brother, Q, F.* 26. reckon] *Pope; wreake Q, F.* thou]
F; I Q. 26 S.D. *Enter . . . armour*] *Malone; Enter one in armour | Q, F.* 30.
not, beast,] *F4; not beast Q, F.* 30 S.D.] *After NCS (after of it); not in Q, F.*
31 S.D.] *Q, F; Exeunt | Malone.*

20. *much . . . fresher*] For the transposed article, cf. Abbott §422; for the double comparative, §11.

24. *carry*] vanquish, conquer; cf. *All's W.* III.vii. 19.

24-5. *I'll . . . off*] For the unexpected order of these alternatives, see note to v.iii.96.

25. *bring him off*] rescue him.

26. *thou*] It is more reasonable for Troilus to defy Fate (as in F) than merely to inform it (as in Q).

26 S.D. *sumptuous armour*] Lydgate and Caxton both make it clear how rich the armour was—a point not wholly plain from Shakespeare's text

(Lydgate, III.5332-43; Caxton, p. 613).

29. *frush*] beat violently (like an armourer or a smith); Caxton, p. 595 (Hector, attacking Achilles): 'he all to frusshid and brake his helme'.

30. *But*] Cf. Abbott §126.

abide] Not, apparently, a technical term from hunting, despite the context.

31. *hide*] i.e. the armour. Hector, contrary to his thesis in II.ii, is now dealing with 'outsides' only—with appearance, and not with intrinsic value. His comment at v.viii.2 therefore becomes an epitaph upon himself.

[SCENE VII]

Enter ACHILLES, *with* Myrmidons.

Achill. Come here about me, you my Myrmidons;
 Mark what I say. Attend me where I wheel,
 Strike not a stroke, but keep yourselves in breath;
 And when I have the bloody Hector found,
 Empale him with your weapons round about; 5
 In fellest manner execute your arms.
 Follow me, sirs, and my proceedings eye:
 It is decreed Hector the great must die. *Exeunt.*

Enter MENELAUS and PARIS, [*fighting*;] *then* THERSITES.

Thers. The cuckold and the cuckold-maker are at it.
 Now, bull! Now, dog! 'Loo, Paris, 'loo!—Now, 10
 my double-horned Spartan! 'Loo, Paris, 'loo! The
 bull has the game: ware horns, ho!

Exeunt Paris and Menelaus.

Scene VII

1. *Achill.* Come] *F*; Come *Q*. 2. say.] *Johnson*; say, *Q*; say; *F*; say,—*Capell*.
 6. arms] *Q*; arme *F*. 8. *Exeunt*] *Pope*; *Exit* | *Q, F*. S.D. *Enter* ...
 THERSITES.] *As Malone*; *Enter Thersites, Menelaus, and Paris* | *Q, F* (*subst.*).
 10. dog! ... 'loo!] *Rowe* (*subst.*); dogge lowe, *Paris* lowe, *Q*; dogge, lowe; *Paris*
 lowe; *F*. 11. double-horned Spartan] *conj. Kellner*; double hen'd spartan *Q*;
 double hen'd sparrow *F*. 12 S.D. *Exeunt*] *Hanmer*; *Exit* | *Q, F*.

1-8.] The procedure proposed here by Achilles is that which (in both Caxton and Lydgate) he employs in killing Troilus. The fussy repetitions in this speech may derive from Lydgate's account, which Shakespeare follows fairly closely. Cowden Clarke thought the language as flat and stilted as that of *1H6* (see *Variorum* note).

2. *wheel*] move in an arc (*not*, in this context, to move a whole line of troops as upon a pivot). The word appears to have developed several new senses as a military term, *c.* 1579-1600.

5. *Empale*] surround or close in (as

with stakes).

6. *execute your arms*] Either (a) manage your weapons (cf. *execution* at 1.iii.210), or (b) carry out this operation (in which case, *arms* = fighting, warfare: cf. *2H4* iv.ii.118).

7. *proceedings*] actions; perhaps, 'advances'.

10-12.] Thersites sees the combat as a bull-baiting.

10. 'Loo] cry of encouragement to dogs or hounds.

11. *double-horned Spartan*] *Q*'s *double-henned* is wrong—Menelaus has no hens; but he has *horns* twice over, as both bull and cuckold.

Enter MARGARELON.

Marg. Turn, slave, and fight.

Thers. What are thou?

Marg. A bastard son of Priam's.

Thers. I am a bastard, too: I love bastards. I am
 bastard begot, bastard instructed, bastard in
 mind, bastard in valour, in everything illegitimate.
 One bear will not bite another, and wherefore
 should one bastard? Take heed: the quarrel's most
 ominous to us—if the son of a whore fight for a
 whore, he tempts judgement. Farewell, bastard. [*Exit.*]

Marg. The devil take thee, coward. [*Exit.*]

[SCENE VIII]

Enter HECTOR.

Hect. Most putrefied core, so fair without,
 Thy goodly armour thus hath cost thy life.
 Now is my day's work done: I'll take my breath.
 Rest, sword; thou hast thy fill of blood and death.

[*Disarms.*]*Enter ACHILLES and Myrmidons.*

Achill. Look, Hector, how the sun begins to set, 5

12 S.D. *Enter MARGARELON.*] *Capell*; *Enter Bastard* | *Q, F.* 16–17. am bastard]
Q; am a Bastard *F.* 22 S.D.] *Capell*; not in *Q, F.* 23 S.D.] *Q*; *Exeunt* | *F.*

Scene VIII

3. take my] *Q*; take good *F.* 4 S.D. *Disarms.*] *Kittredge*; not in *Q, F.*
 S.D. and] *Q*; and his | *F.*

16–17. *I am bastard begot*] I follow
Q. Since every phrase elsewhere in
Thersites' list omits the article, it
 should be omitted here.

19. *One . . . another*] *Theobald*
 referred to *Juvenal, Satires*, xv. 164
 ('*saevis inter se convenit ursis*'; cited
 in *Variorum*). But cf. also *Ado* iii.ii.69–
 70.

Scene VIII

1. *putrefied core*] It is sometimes sug-

gested that the Greek was syphilitic,
 but what evidence supports it? The
 source is more likely to be *Matthew*
 xxiii. 27 ('Ye are like unto whited
 sepulchres, which indeed appear
 beautiful outward, but are within
 full of dead men's bones, and of all
 uncleanness'). The *symbolic* function
 of the dead Greek is not in doubt.

core] Perhaps half punning on *corse*
 (= corpse).

How ugly night comes breathing at his heels;
Even with the vail and dark'ning of the sun
To close the day up, Hector's life is done.

Hect. I am unarm'd: forego this vantage, Greek.

Achill. Strike, fellows, strike: this is the man I seek. 10

[*Hector falls.*]

So, Ilion, fall thou next! Come, Troy, sink down!

Here lies thy heart, thy sinews, and thy bone.

On, Myrmidons, and cry you all amain

'Achilles hath the mighty Hector slain'. *Retreat.*

Hark: a retire upon our Grecian part. 15

Myrm. The Trojan trumpets sound the like, my lord.

Achill. The dragon wing of night o'er-spreads the earth

And, stickler-like, the armies separates.

My half-supp'd sword, that frankly would have fed,

Pleas'd with this dainty bait, thus goes to bed. 20

Come: tie his body to my horse's tail;

Along the field I will the Trojan trail. *Exeunt. Retreat.*

6-7. heels; . . . sun] *Rowe* (subst.); heeles / . . . darkning . . . Sunne, *Q*; heeles, / . . . darkning . . . Sunne. *F*. 10 S.D.] *Capell*; not in *Q*, *F*. 11. thou next! Come] *Q*; thou: now *F*; thou next. Now *Pope*. 13. and cry] *Q*; cry *F*. 15. retire] *Q*; retreat *F*. 16. Trojan trumpets] *F*; Troyans trumpet *Q*. sound] *Q*; sounds *F*. 18. separates.] *Q*; separates *F*. 20. bait] *Q*; bed *F*. 22 S.D.] *NCS* (subst.); *Exeunt*: / *Q*; *Exeunt*. / *Sound Retreat. Shout.* / *F*.

7. *vail*] setting. It is notable that almost all senses of the verb imply that something is lowered (or doffed: e.g. a sail, a hat) in token of respect or of submission.

13. *amain*] aloud, with full voice.

16.] How many trumpets or Trojans there may be, an editor must choose for himself.

17.] Cf. *MND* III.ii.379, and *Cym.* II.ii.48. Shakespeare is perhaps conflating two passages in Ovid: (a) Medea's journey in the dragon-drawn chariot (*Metamorphoses* VII); (b) the horses of the night from *Amores*, I.xiii.40 (cited by Marlowe in *Dr Faustus*, V.ii.145: 'O lente lente currite noctis equi'; and alluded to in *Dido*, II. 25-7). Nosworthy (*Cym.*, Arden edn) suggests a connection with *Hero and Leander*, II. 107-8, but

the dragons of that poem belong to the Moon. Classical scholarship seems to know of no connection between dragons and night.

18. *stickler-like*] like a moderator or umpire, 'to see fair play, and to part the combatants when they have fought enough' (OED); cf. *Aeneas* and *Diomedes*, at IV.v.88-118.

19. *frankly*] freely, fully.

20. *bait*] light meal, or refreshment between meals. Shakespeare uses *bait* elsewhere only in the primary modern sense (= food to lure) but that is no good reason for emending to *bit* (F2).

thus . . . *bed*] is thus sheathed.

21-2.] Caxton and Lydgate both record this detail (although referring it to the death of Troilus), and both reproach Achilles for so barbarous a deed.

[SCENE IX]

Enter AGAMEMNON, AJAX, MENELAUS, NESTOR, DIOMEDES,
and the Rest, *marching. Shouts within.*

Agam. Hark, hark: what shout is that?

Nest. Peace, drums. [*Drums cease.*]

Soldiers. [*Within.*] Achilles! Achilles! Hector's slain! Achilles!

Diom. The bruit is, Hector's slain, and by Achilles.

Ajax. If it be so, yet bragless let it be: 5

Great Hector was as good a man as he.

Agam. March patiently along. Let one be sent

To pray Achilles see us at our tent.

If in his death the gods have us befriended,

Great Troy is ours, and our sharp wars are ended. 10

Exeunt.

[SCENE X]

Enter ÆNEAS, PARIS, ANTENOR, and DEIPHOBUS.

Æneas. Stand, ho! yet are we masters of the field.

Never go home: here starve we out the night.

Enter TROILUS.

Troil. Hector is slain.

All. Hector? The gods forbid.

Scene ix

S.D. *Shouts within.*] *Capell*; not in *Q, F.* 1. shout is that?] *F*; is this? *Q.*

2 S.D.] *This edn*; not in *Q, F.* 3. *Soldiers* [*Within.*] *Q*; *Sold.* / *F.* slain!

Achilles!] *Pope*²; slaine, *Achilles.* / *F*; slaine *Achilles.* / *Q.* 6. as . . . man]
Q; a man as good *F.*

Scene x

2. Never] *F*; *Troy.* Neuer *Q.* 2 S.D.] *As F*; after 1, *Q.* 3. *Troil.* Hector]
F; *Hector* / *Q.* Hector?] *F*; *Hector!* / *Q.*

Scene ix

S.D. *marching*] i.e. with drums to give the step (something very difficult to keep, in a long file, without some form of aural assistance).

4. *bruit*] report, rumour.

5. *bragless*] without vain boasting.

7. *patiently*] quietly; 'calmly, tranquilly' (Schmidt). OED does not notice this sense.

7-8. *Let . . . tent*] Evidently Agamemnon has learned nothing in the

course of the play: he is still without effective authority.

Scene x

2.] I am not wholly convinced that *Q* reads wrongly here, in giving l. 2 to Troilus, since his point at ll. 15-21 is precisely that the Trojans must 'never go home' because of the news they will bear. (However, Troilus changes his mind almost at once.)

starve we out] 'let us endure in

Troil. He's dead, and at the murderer's horse's tail
 In beastly sort dragg'd through the shameful field. 5
 Frown on, you heavens: effect your rage with speed;
 Sit, gods, upon your thrones, and smile at Troy.
 I say at once let your brief plagues be mercy,
 And linger not our sure destructions on.

Æneas. My lord, you do discomfort all the host. 10

Troil. You understand me not that tell me so.
 I do not speak of flight, of fear, of death,
 But dare all imminence that gods and men
 Address their dangers in. Hector is gone.
 Who shall tell Priam so, or Hecuba? 15
 Let him that will a screech-owl aye be call'd
 Go into Troy, and say there 'Hector's dead'.
 There is a word will Priam turn to stone,
 Make wells and Niobes of the maids and wives,
 Cold statues of the youth, and, in a word, 20
 Scare Troy out of itself. But march away.
 Hector is dead: there is no more to say.—
 Stay yet: you vile abominable tents,
 Thus proudly pight upon our Phrygian plains,

6. on, you] *F*4; on you *Q*, *F*. 7. smile at Troy.] *Q*, *F*; smite all Troy *Hanmer*;
 smite all Troy! *Dyce*; smite at Troy, *Warburton*. 12. fear, of] *F*; feare of *Q*.
 17. into] *Q*; in to *F*. there] *F*; their *Q*. 20. Cold] *Q* (Could); Coole *F*.
 21–2. But . . . dead] *F*; not in *Q*. 23. yet: you] *F*; yet you *Q*. vile] *F*;
 proud *Q*. 24. pight] *F*; pitcht *Q*.

perishing cold' (OED *starve* 5b; but possibly 'let us keep watch as the night withers away'.

5. *beastly sort*] brutal manner (Caxton terms it *uylonnye*).

9. *linger . . . on*] Do not protract our inevitable destruction. Cf. *H*5 ii. Chorus. 31: ('Linger your patience on') and *2H*4 i. ii. 238 ('lingers it out'), where the same pattern (verb-object-adverb) occurs.

10. *discomfort*] dismay, discourage.

13. *imminence*] impending danger. A rare word, both as abstraction and (as here) implied concrete. No earlier occurrence noted.

14. *Address*] prepare; (perhaps) direct.

19. *Niobes*] Alluding to the story of Niobe, wife of Amphion (*Metamorphoses* vi), who was punished for blasphemy by the death of all her children (and the consequent suicide of her husband), and who was converted by grief to a weeping figure of stone; cf. *Ham.* i. ii. 149.

23. *vile*] *Q*'s *proud* was picked up from l. 24.

24. *pight*] Old form of p. part. of *pitch*. Shakespeare uses this form nowhere else, and *pitched* only of battles. Caxton uses *pight* in a passage following upon the deaths of Ajax and Paris: it occurs four pages after the death of Troilus (which Shakespeare certainly read: cf. note to v. viii. 21–2),

Let Titan rise as early as he dare,
 I'll through and through you! and thou great-siz'd
 coward,
 No space of earth shall sunder our two hates:
 I'll haunt thee like a wicked conscience still,
 That mouldeth goblins swift as frenzy's thoughts.
 Strike a free march to Troy! With comfort go:
 Hope of revenge shall hide our inward woe.

30

Exeunt [all but Troilus].

Enter PANDARUS.

Pand. But hear you, hear you!

Troil. Hence, broker-lackey! Ignomy and shame

26. and thou] *Q,F*; And, thou *Collier*; and thou, *Pope*. 29. frenzy's] *Q* (frienzes), *F* (frensies), *Pope*; frenzy *Capell*. 30. march to Troy!] *F* (march to Troy,); march, to Troy *Q*. 31 *S.D.* *Exeunt . . . Troilus.*] *Exeunt* *Aeneas* and *Trojans Malone*; not in *Q,F*. *Enter PANDARUS.*] *Q,F*; As *Troilus* is going out, enter, from the other side, *Pandarus. Malone*. 33. broker-lackey] *Dyce*; broker, lacky *Q,F* (*subst.*); brothel, lacky *F3*; brothel-lacquey *Theobald*. ignomy and] *F* (*subst.*); ignomyny, *Q*.

and the context emphasizes the grief and final despair of the Trojans: 'The next nyght folowyng Agamenon made the ooste to aproche ner to the cyte And there pyght her tentes And the troians kepte the wallys day and nyght / Than had the troians no more esperance ne hope of theyr lyues / whan they sawe that alle the sones of kynge pryant were dede And ther is no tonge that can expresse the lamentacions that the kynge pryant made and his wyf and his daughters.'

25. *Titan*] Hyperion, the sun god. It may be coincidence that Lydgate refers to Titan, when mentioning sunset on the day of Hector's death ('whan Titan went down': III. 5416).

26. *great-siz'd coward*] i.e. Achilles.

27. *sunder*] 'separate by intervening space or barrier' (OED, which thinks this sense a rarity, and gives this as its first example). Not found in Shakespeare after c. 1603.

28. *haunt*] stick to, dog, follow closely (cf. IV. I. 11 n.). Shakespeare

uses the verb both of men in pursuit on the battlefield (e.g. *1H4* v. iii. 4), and of vexatious thoughts (e.g. *3H6* v. vi. 11, *R3* IV. i. 73): here, the two contexts coincide. The modern sense (as applied to ghosts walking) may also be present: cf. *goblins* in the next line.

29. *goblins*] malicious spirits; cf. *Ham.* I. iv. 40 ('spirit of health or goblin damn'd'), and Milton, *Paradise Lost*, II. 688 ('the goblin full of wrath' = Death).

30. *free march*] Sense uncertain; but cf. Abbott §4 ('Adjectives signifying effect were often used to signify the cause'), and OED sv 20b (ready, prompt); a *free march* would therefore take the Trojans briskly back to the city.

33. *broker-lackey*] pander. It seems best to follow Dyce, and to combine the terms, in order to emphasize the contempt latent in each.

ignomy and shame] Professor T. W. Craik points out (privately) that this

Pursue thy life, and live aye with thy name! *Exit.*

Pand. A goodly medicine for my aching bones! O 35
world, world, world! Thus is the poor agent
despised. O traitors and bawds, how earnestly are
you set awork, and how ill requited. Why should
our endeavour be so loved and the performance so
loathed? What verse for it, what instance for it?— 40
Let me see:

Full merrily the humble-bee doth sing
Till he hath lost his honey and his sting;
And being once subdu'd in armed tail,
Sweet honey and sweet notes together fail. 45

Good traders in the flesh, set this in your painted
cloths:

34 S.D.] *Rann*; *Exeunt all but Pandarus*. / *Q*; *Exeunt* / *F*. 36. world, world,
world] *F*; world, world—*Q*. 37. traitors] *Q, F*; traders *Deighton, conj. W. J.*
Craig. 39. loved] *Q*; desir'd *F*. 40. loathed? What] *F*; loathed, what *Q*.
47. cloths] *Rowe*; clothes *Q, F*.

phrase occurs also in *Cambises* (l. 280),
'It will redound to my ignomy and
shame.' (The form *ignomy*, for *igno-*
miny, is common: it occurs at
v.iii.112+2 [*F* only].)

35. *aching bones*] i.e. the *Neapolitan*
bone-ache of ii.iii.19-20 and v.iii.105.

37. *traitors*] *W. J. Craig's* conjecture
is very plausible (despite the possi-
bility of contamination from l. 46):
cf. *broker-lackey* (l. 33) and *poor agent*
(l. 36), as well as *this sailing Pandar*
(i.i.103). Yet *traitors* is not an im-
possible reading: cf. the opinion of
Touchstone ('to be bawd to a bell-
wether, and to betray a she-lamb of a
twelve-month to a crooked-pated old
cuckoldy ram, out of all reasonable
match': *AYL* iii.ii.78-81). But *Pan-*
darus is what you make him: he is a
trader from the point of view of
Troilus, a traitor from that of *Cressida*.

40. *instance*] proverbial or tradi-
tional saying or rhyme, to support
one's argument. *Pandarus* is curiously
rich in them.

42-5.] *Pandarus* means, apparently,
that the happiness of the pander is lost
when he is no longer effective (song
ceases with honey and sting). His
argument in ll. 37-40 says (a) that
the employer of panders comes to
detest the agent who procured for
him, and (b) that the rejected pander,
once so desirable, becomes impotent
(something which belongs with his
aching bones). He appeals, in effect, to
the sexual pattern—expectation,
attainment, revulsion—as *Cressida*
did (i.ii.295-6): 'That she was never
yet that ever knew / Love got so sweet
as when desire did sue'.

46-7. *painted cloths*] painted hang-
ings for rooms (less elaborate than
tapestries), often containing moral
commonplaces as well as moral
exempla: cf. *AYL* iii.ii.269 ('I answer
you right painted cloth') and *1H4*
iv.ii.25 ('Lazarus in the painted
cloth'). The contemptuous tone is
most apparent in *Lucr.*, ll. 244-5.

As many as be here of Pandar's hall,
 Your eyes, half out, weep out at Pandar's fall;
 Or if you cannot weep, yet give some groans, 50
 Though not for me, yet for your aching bones.
 Brethren and sisters of the hold-door trade,
 Some two months hence my will shall here be made.
 It should be now, but that my fear is this:
 Some galled goose of Winchester would hiss. 55
 Till then I'll sweat and seek about for eases,
 And at that time bequeath you my diseases. *Exit.*

48. Pandar's] *Rowe; Pandars / Q; Panders F; Panders' Kittredge.* 51. your]
F; my Q. 57 S.D.] *Rowe; Exeunt / F; not in Q.*

48. *of . . . hall*] i.e. members of the guild of panders.

49. *eyes, half out*] eyes affected by venereal disease.

51.] Cf. note to l. 35.

52.] Bawds and panders (and *not* prostitutes lounging at doors, as Partridge suggests: *Shakespeare's Bawdy*, rev. edn, 1955, p. 217); cf. *Oth.* iv.ii.27-30, 91-5, and *Per.* iv.vi.118, 164-5.

53. *Some . . . hence*] i.e. by Shrove Tuesday, reckoning from Twelfth Night. (See Introduction, pp. 21-2.)

here] We can only guess where Pandarus was speaking this line.

55. *galled . . . Winchester*] an infected prostitute from the Southwark stews, who is offended (by Pandarus). A Winchester goose was both a prostitute and a sore from venereal infection: the two were quite likely to go together. The brothels of Southwark stood on land under the jurisdiction of the bishops of Winchester. (Cf. *1H6* i.iii.53.)

56. *sweat*] The 'sweating tub' was the usual treatment for venereal diseases (cf. *powdering-tub of infamy*, *H5* ii.i.75).

eases] 'means of relieving pain or discomfort' (OED 10).

57. *bequeath . . . diseases*] Rather 'wish my diseases upon you' than 'transmit my diseases to you'. There is no natural reason why a pander should become infected by his trade; but Pandarus is a kind of surrogate for Cressida (who, according to tradition, became a leprous beggar), and he bears symbolic diseases with him. Further, the heirs of Pandarus are hard to identify. No normal audience would be composed of *brethren and sisters of the hold-door trade* (and it is difficult to imagine one which was): one must therefore posit an audience which would find amusing such scurrilous abuse; and, to that extent, Alexander's theory of performance at an Inn of Court is very plausible.

APPENDIX III

ARISTOTLE, *ETHICS*

Shakespeare does not normally allude to his sources. Certainly he does not document his plays, as Jonson did, to provide authority for what his characters do and say; and it is, therefore, strange to find Aristotle explicitly cited by Hector at II.ii. 167-8. In other places Shakespeare alludes to an ancient writer only in passing—obliquely, to Virgil (*Ham.* II.ii. 440 ff.), directly, to Caesar (*2H6* IV.vii. 57-8), and with a comment on Ovid, by contrast with Aristotle (*Shr.* I.i. 32-3), that makes him a surrogate for both light reading and frivolous behaviour; but the point to be made is that these were all school authors—something that any grammar-school boy with a good sprag memory would be familiar with. With *Troilus and Cressida* the case is different. Here, in a play held to be learned and sophisticated, in the middle of a serious debate on a matter of moral and legal principle, a major speaker cites a major philosopher. It is a matter that deserves further investigation, and I wish to argue that Shakespeare was fairly familiar with at least the first half of the *Nicomachean Ethics*.¹

It is fortunate that Hector's citation is itself characteristic of his author, in that it makes the connection between a psychological condition (the passionate and unstable nature of youth) and an ethical problem (the relationship of justice and natural law to the question 'Should one return Helen?'). Hector's argument runs, in summary, like this.

- I. Paris and Troilus are both arguing as young men do, who are unfit for moral (political) philosophy, and who deal in passions rather than just judgements on right and wrong.

1. Two caveats ought to be entered at once. First, it is most unlikely, in a question concerning abstract ideas, that it would ever be possible to demonstrate with certainty that a writer is deriving from any given source; the best to be hoped for is a strong preponderance of possibilities. Secondly, since Aristotle had for so long been a major influence on European thought, it is difficult to be sure, in determining derivation, that an idea comes directly from Aristotle, and not from (say) Hooker, whose method and arguments are so largely Aristotelian.

2. In such judgements pleasure and revenge are deaf to right reason.
3. It is natural justice for debts to be paid. The nearest debt is that of wife to husband.
4. All nations have a law to curb uncontrolled appetites (implying that unruly appetite led to the rape of Helen).
5. Helen is Menelaus' wife. Both natural law and the law of nations require that she should be returned to him.

These propositions are supported by the following passages from the *Ethics*.¹

- 1a. Political science is not a proper study for the young. The young man is not versed in the practical business of life . . . He is swayed by his feelings; he will . . . derive no benefit from a study the end of which is not *knowing* but *doing*. [He lives] the kind of life which is a succession of unrelated emotional experiences. (I.3: p. 28)
- 1b. Acts which are the effects of passion are surely the very last that can be called acts of deliberate choice. (III.2: p. 83)
2. When Pleasure is at the bar, the jury is not impartial. So it will be best for us if we feel towards her as the Trojan elders felt towards Helen . . . If we are for packing her off, as they were with Helen, we shall be the less likely to go wrong.² (II.9: p. 74)
3. Justice between husband and wife comes nearer true justice than does that between master and slaves . . . It is in fact justice between husband and wife that is the true form of domestic justice. (V.6: p. 157)
4. [Legislators] inflict pains and penalties for misbehaviour . . . Their motive . . . is to stop evil practices. (III.5: p. 90)
- 5a. Now of political justice. There are two forms of it, the natural and the conventional. It is natural when it has the same validity everywhere, and is unaffected by any view we may take about the justice of it. It is conventional when there is no original reason why it should take one form rather than another, and the rule it imposes is reached by agreement, after which it holds good. (V.7: p. 157)
- 5b. [Cf. 3, above.]

1. References are to the translation by J. A. K. Thomson (Penguin Classics, 1955).

2. It is significant that, in discounting pleasure when trying to reach a just decision, Aristotle should use as an analogy the very topic which Hector is discussing.

- 5c. The law never looks beyond the question 'What damage was done?' . . . What the judge seeks to do is to redress the inequality . . . whereby he takes from the aggressor any gain he may have secured. (v.4: p. 148)

But there is more to the question than Hector's allusion and argument. A number of passages in Books II, III and IV of the *Ethics* suggest that an Aristotelian pattern in handling moral and psychological material may be seen also in *Troilus*: character types correspond to persons of the play; and a number of topics—courage, honour, moral responsibility, the nature of choice, and so on—occur with sufficient frequency in both works to suggest more connections between them. Let us take our examination further.

Aristotle's analysis of virtues and vices in terms of his formula of the mean is conducted in a way with which modern readers are more familiar in the work of Theophrastus: that is, he isolates in each instance the mean and its two related extremes in terms of a 'character'. Hence we find the boaster, the buffoon, the braggart and the ironist all introduced briefly in II.7 (p. 70). Some of them are developed in more detail in IV.7 (p. 133); the man who claims qualifications better than he truly possesses, for example, is very like the Ajax of the end of III.iii (and Ajax in *Metamorphoses* XIII), whereas the man who is ironical in moderation is close to Ulysses as he appears in the medicinal mocking of Achilles, and in his handling of Troilus in Act v. There is something of Ajax to be found in the boor; whereas the buffoon, who 'never can resist a joke, sparing neither himself, nor anyone else, provided he can raise a laugh' has obviously gone into the make-up of Thersites.¹ But these figures, although suggestive, are not certainly to be identified with persons in the play. Far more persuasive are the two characters of the liberal man and the magnanimous man, for they can be found in Ulysses' 'character' of Troilus (IV.v.96-112) and in the behaviour of Hector. Not all the details of that account of Troilus come from Aristotle, for some are Renaissance commonplaces; but the form of his generosity derives from the *Ethics*. Consider:

The liberal man will not give to the wrong persons, nor at the

1. One can find Thersites in Book II also: 'The malicious man . . . is so far from being pained by the misfortunes of another that he is actually tickled by them' (p. 135). (Aristotle allows some overlapping of the buffoon and the wit; but since the wit is a man 'whose pleasantries do not go too far', it is clear that Thersites comes closer to being the man 'who would rather venture on risqué jokes and hurt the feelings of his victims than fail to raise a laugh'.)

wrong time, nor in any wrong way, since if he did, he would no longer be sustaining his character of liberal man.

. . . It is, however, eminently characteristic of the liberal man to give rather too much . . . (iv. 1: pp. 112, 111)

and compare it with

His heart and hand both open and both free;
For what he has he gives, what thinks he shows,
Yet gives he not till judgement guide his bounty,
Nor dignifies an impare thought with breath; . . .
(iv. v. 100-3)

There is little obvious *dramatic* point in attributing this quality to Troilus: his liberality, strictly considered, has nowhere to act in the play,¹ and it establishes no contrast with the behaviour of other characters; so that it looks as if Shakespeare's portrait was influenced by his reading of the *Ethics*, and Troilus emerged as, in part, the Liberal Man.²

Hector is in many respects the Magnanimous Man. He seeks honour (though not at any price):

For honour is the greatest of external goods (iv. 3: p. 121)
The gentleman . . . [identifies] the good with honour
(1. 5: p. 30)

The superior man, then, has the right attitude to honour and dishonour.
(iv. 3: p. 121)

He also sees honour, and danger, in their proper proportion:

Mine honour keeps the weather of my fate:
Life every man holds dear, but the dear man
Holds honour far more precious-dear than life.
(v. iii. 26-8)

Compare this with Aristotle:

The superior man will not run petty risks, nor indeed risks of any kind if he can help it . . . but he rises to meet a crisis and, so long as that lasts, he will put his life in peril for that cause.
(iv. 3: p. 123)

Hector bears himself in the Greek camp with modest confidence and courtesy, with two exceptions: first, when he teases Menelaus and at once apologizes for it (iv. v. 176-81), and secondly, when

1. Unless, by any chance, Shakespeare's imagination was triggered by a memory of Henryson's *Testament*, so that he made Troilus liberal because (in the *Testament*) he had given generous alms to Cressida and the other lepers.

2. I cannot decide whether or not an audience was expected to *recognize* the Liberal Man.

having been directly insulted by Achilles, he allows himself a brief and irascible 'brag', and then (recalled to self-control by his cousin) offers a prompt reconciliation. The quick loss and recovery of temper is characteristic of the 'gentle' man (iv.5: p. 127), but it is the magnanimous man (who embodies all the virtues) who is otherwise sketched here; consider, for example, this passage from the *Ethics*:

He stands on his dignity with people who are high in public esteem or favourites of fortune . . . He is not given to recriminations, even against his ill-wishers, unless he means to be deliberately insulting . . . He does not nurse resentment, for it is not like a superior man to remember things against people.
(iv.3: pp. 124-5)

Even the first moves towards the quarrel with Achilles can be found in Aristotle, for Hector, having identified Achilles, refuses to be impressed by what he sees:

Hect. Stand fair, I pray thee; let me look on thee.

Achill. Behold thy fill.

Hect. Nay, I have done already.

(iv.v.234-5)

This is very close to

He is not a gushing person, because nothing strikes him as a subject of mighty admiration.
(iv.3: pp. 124-5)

In the duel with Ajax, Hector does not exert himself, and seems indeed to be not fully involved: a trait which is explained, in context, by his kinship with Ajax, but which is also a sign of magnanimity. Troilus' encouragement to him—

Hector, thou sleep'st: awake thee! (l. 114)

—suggests his easy half-engagement; Æneas' comment upon Hector's indifference to the rules to be chosen for the combat—

He cares not: he'll obey conditions (l. 72)

—implies another aspect of the same thing: compare it with *Ethics*, iv.3 (p. 124)

It is his way to make no effort, or to hang back, except when some really great honour or achievement is open to him.

And his easy dismissal of the cowardly Thersites is also part of the pattern of magnanimity:

- Hect.* What art thou, Greek? Art thou for Hector's match?
Art thou of blood and honour?
- Thers.* No, no: I am a rascal, a scurvy railing knave: a
very filthy rogue.
- Hect.* I do believe thee: live. (v. iv. 26-30)

This seems to correspond to two observations of Aristotle:

[He] does not assume airs in his dealings with persons of no great distinction . . . He will not enter the lists against ordinary competitors for distinction. (iv. 3: p. 124)

Indeed, Hector comes near enough to the Aristotelian model for Aristotle's own summary to be applied to him:

Greatness in all the virtues is surely what stamps him for what he is . . . It would be totally out of character for such a man to run away helter-skelter, or to be guilty of cheating . . . Greatness of soul is the beautiful completion of the virtues, for it adds to them its own greatness, and is inseparable from them. And this makes it hard for a man to be truly great in soul; without a fine moral sense it is impossible. (iv. 3: pp. 121-2)

We need not suppose, however, that Hector's conduct is consistently good by the standards of Aristotle. On the contrary, the *Ethics* twice points to venial errors of which Hector is guilty. In the first place, despite his acute arguments in the Trojan debate, he should not be classified as a philosopher—that is, as one capable of recognizing the ultimate good at all times. Rather, he can be classified with 'the gentleman . . . and the man of affairs [who] identify the good with honour' (1.5: p. 30): that is, he pursues at times a secondary and not a primary good. And since he twice lapses from that conduct which his better judgement would approve—when, in the debate, he leaves the question of Helen, and turns to his challenge; and when, further, he pursues a Greek because of his rich armour, *and because he flees*—we can judge him by Aristotle's psychological argument. Aristotle assumes two principles in the soul, one rational, and one in opposition to reason. The irrational principle sometimes operates to produce unexpected, and even unintended, consequences, just as, in a case of paralysis, a man may intend to move a limb to the right and it moves to the left. We see the limb but not the erratic impulse. That impulse however is not wholly irrational, and it is normally amenable to reason in the continent man, and especially so in the temperate and the brave man. The irrational principle is most easily seen in the man whom Aristotle calls incontinent:

hence, perhaps, some of the force of 'Thersites' sneer—'All incontinent varlets'.¹

It is perhaps not necessary to take the argument further: the evidence I have hitherto cited should be enough to determine whether or not Shakespeare had the *Ethics*² in mind when he wrote the play; but it may help to append a brief list of passages from the *Ethics* which also suggest a connection with *Troilus*.³

Ethics

I. 1:

The master arts are to be preferred to those of the subordinate skills, for it is the former that provide the motive for pursuing the latter.

I. 3:

The end [of political science] is not knowing but doing.

I. 8:

Honour and rewards fall to those who show their good qualities in action.

I. 5:

Why do men seek honour? surely, in order to confirm the favourable opinion they have formed of themselves.

I. 6:

A thing may be called good in three ways; in itself, in some quality it has, in some relation it bears to something else. But the essence of a thing—what it is in itself—is by its very nature prior to any relation it may have.

Troilus

I. iii. 206–8:

So that the ram that batters
down the wall,
For the great swinge and
rudeness of his poise,
They place before his hand
that made the engine, . . .

[The whole drift of Ulysses' thesis presented to Achilles, but especially III. iii. 183–4:]

. . . things in motion sooner
catch the eye
Than what stirs not.

I. iii. 352–3:

What heart receives from hence
a conquering part
To steel a strong opinion to
themselves?

I. i. 74–7:

Because she's kin to me,
therefore she's not so fair as
Helen. And she were not kin to
me, she would be as fair o'
Friday as Helen is o'Sunday.

I. ii. 67:

Well, I say Troilus is Troilus.

II. ii. 53:

What's aught but as 'tis
valued?

1. The discussion of incontinence occurs first in I. 13 (pp. 52–3).

2. Or, more specifically, the first five Books of the *Ethics*: I find little in Books VI–X to suggest any connection with *Troilus*, and what there is has already been discussed in some form in the earlier Books.

3. Such passages are not in themselves persuasive evidence, but they 'speak . . . with the other proofs'.

*Ethics**Troilus*

II. ii. 59-61:

And the will dotes that is
attributive
To what infectiously itself
affects,
Without some image of
th'affected merit.

II. iii. 118-19:

Much attribute he hath, and
much the reason
Why we ascribe it to him; . . .

III. iii. 5-12:

I have abandon'd Troy, . . .
sequestering from me all
That time, acquaintance,
custom, and condition
Made tame and most familiar
to my nature;
And here, to do you service,
am become
As new into the world, strange,
unacquainted.

V. ii. 145:

This is, and is not, Cressid.

I. 9:

We do not naturally speak of a cow or a horse or other beast as 'happy', for none of the brute creation can take part in moral activities.

II. 2:

Children and animals are as capable of voluntary action as adult men; but they have not the same capacity for deliberate choice.

III. 1:

[This chapter, introducing the subject of moral responsibility, discusses at length the distinction of voluntary and involuntary acts.]

[Much of the speech of Thersites yields examples of men compared with brutes for the purpose of depreciation—though Ulysses can use such terms as well: e.g. 'A very horse, that has he knows not what!'] (III. iii. 126)]

II. i. 96-9:

Thers. I serve here voluntary.
Achill. Your last service was suff'rance—'twas not voluntary, no man is beaten voluntary: Ajax was here the voluntary, and you as under an impress.

Ethics

III. 2 :

Deliberate choice [affords] a better test of character than is supplied by actions. [The concept is usually called *electio*/election.]

III. 8 :

Of the moods which resemble courage, this which has a high spirit for its driving force seems the most natural; indeed, when it includes deliberate choice and purpose, it is hard to distinguish from courage. We must not forget that it is human to be painfully affected by anger and to find revenge sweet. But the most one can say of those who fight from no higher motive than anger is that they are good fighters: one cannot call them brave. For they are not moved by honour or guided by principle; simply they are swayed by their feelings.

III. 12 :

Our word for 'intemperance' is also applied to the naughtiness of children, which has a certain resemblance to the wantonness of their errors . . . For the life of children, as much as that of intemperate men, is wholly governed by desires, and it is in them that the craving for pleasant things is strongest.

Troilus

I. iii. 348-9 :

And choice, being mutual act
of all our souls,
Makes merit her election, . . .

II. ii. 62-3 :

I take today a wife, and my
election
Is led on in the conduct of my
will: . . .

II. ii. 66-8 :

—how may I avoid,
Although my will distaste what
it elected,
The wife I choose?

[Quotation is irrelevant here—it is more convenient to indicate examples, e.g. Hector (I. ii) angry at defeat: Ajax (II. i) beating Thersites when frustrated: Troilus (IV. iv) insulted by Diomedes: Troilus (V. ii) betrayed by Cressida: Troilus (V. iii) urging Hector to abandon mercy in fight ('The venom'd vengeance ride upon our swords'): Achilles (V. v and afterwards) avenging Patroclus: Ajax, Diomedes and Troilus (V. vi) all intent on revenge.]

II. ii. 169-72 :

The reasons you allege do
more conduce
To the hot passion of
distemper'd blood
Than to make up a free
determination
'Twixt right and wrong: . . .

Ethics

III. 9:

The end at which courage aims
is a source of pleasure, but we
are blinded to this by the pains
incident to its exercise.

V. I:

The unjust man grasps at more
than his fair share . . . ;
of evils . . . he in fact chooses the
lesser portion.

IV. 5:

Evil destroys even itself.

Troilus

II. II. 143-6:

Paris, you speak
Like one besotted on your
sweet delights.
You have the honey still, but
these the gall:
So to be valiant is no praise
at all.

I. III. 121-4:

And appetite, an universal
wolf,
So doubly seconded with will
and power,
Must make perforce an
universal prey,
And last eat up himself.

II. III. 156:

He that is proud eats up
himself: . . .

V. IV. 32-5:

What's become of the wenching
rogues? I think they have
swallowed one another. I
would laugh at that miracle;
yet in a sort lechery eats itself.